

876a

The ACHILLITO CHIESA
COLLECTION • Part IV

*Italian • Flemish & Dutch
Primitive and Renaissance*
PAINTINGS

AMERICAN ART ASSOCIATION • Inc
New York • 1927

CL.

Aa

NO.

1885

ACC.

mid

LIBRARY

M. Knedler & Co.

14 East 57th St.

New York

The Achillito Chiesa Collection - Part IV., at the

American Art Association - Nov.22-23, 1927.

A-a
1885
mid.

<u>No.</u>	<u>Price</u>	<u>Buyer</u>
30.	\$ 8,000.	Art Inst.of Chicago.
31.	1,250.	Albert Stern
33.	2,900.	Kleinberger Gal.
34.	1,000.	"
58.	1,000.	W.H.Woods
60.	1,000.	R.Mendoza
61.	6,000.	F.Steinmayer
70.	1,400.	W.H.Woods
71.	1,200.	"
72 .	1,800.	W.H.Woods
102.	2,700.	Geo.Keller
109.	2,400.	F.Steinmayer
110.	1,800.	Kleinberger
112.	2,800.	"
117.	3,300.	W.M.Loring
127.	2,800.	Kleinberger
130.	2,100.	S.Mundschein
131.	7,100.	Dr.Warren Smadbeck
132.	7,100.	W.W.Seaman, agt
133.	3,100.	W.H.Woods

THE CHIESA COLLECTION

885
FREE PUBLIC EXHIBITION

From Saturday · November 19 Until Time of Sale
Weekdays 9 to 6 · Sunday 2 to 5

UNRESTRICTED PUBLIC SALE

Tuesday & Wednesday Evenings · November 22 & 23
Beginning at 8:30 O'clock

EXHIBITION & SALE AT THE
AMERICAN ART GALLERIES

Madison Avenue · 56th to 57th Street
New York City



SALES CONDUCTED BY
Mr. O. Bernet & Mr. H. H. Parke
American Art Association · Inc
MANAGERS

1927

ITALIAN · DUTCH AND FLEMISH XV-XVII CENTURY PAINTINGS

Portraits and Genre Subjects

BY ENGLISH, FRENCH AND
GERMAN MASTERS

PART IV of the Achillito Chiesa Collection



Under Management of the
American Art Association

INCORPORATED

New York

1927



The AMERICAN ART ASSOCIATION • INC

*Designs its Catalogues
and Directs All Details of Illustration
Text and Typography*

CONDITIONS OF SALE

I. REJECTION OF BIDS: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. THE BUYER: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. IDENTIFICATION AND DEPOSIT BY BUYER: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. RISK AFTER PURCHASE: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. DELIVERY OF PURCHASES: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. RECEIPTED BILLS: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. SHIPPING: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will,

however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. GUARANTY: The American Art Association expressly guarantees the accuracy of the descriptions of objects as given in the present Catalogue. (See Introduction.)

X. RECORDS: The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. BUYING ON ORDER: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

PRICED CATALOGUES: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.

OTTO BERNET
HIRAM H. PARKE

AUCTIONEERS

MANAGERS

CATALOGUE

THE CHIESA COLLECTION

IN presenting Part IV of the Achillito Chiesa Collection for dispersal at unrestricted public sale, the American Art Association, Inc., refrains from reiterating the circumstances which have led to the distribution of this superb collection in America. However, they would emphasize that the preceding sales have in every way justified the eloquent praise bestowed upon the founders of the Collection by famous experts and amateur and professional critics, both here and in Europe, for their instinct, judgment and taste, in the acquisition of a collection possessed of so many remarkable objects of unsurpassed beauty and historic value.

The two sessions of Part IV now offered comprise a representative gathering of the works of master painters of the notable European schools, ranging from the primitive era to the eighteenth century. Those of the Italian primitive and renaissance schools have been authenticated by the late Giacomo de Nicola, then Director of the Bargello Museum, Florence; the Flemish and Dutch by Comm. Hofstede de Groot, the recognized Dutch expert, and by G. J. Hoogewerff, Director of the National Holland School of Fine Arts at Rome.

Of the one hundred and forty-five pictures exhibited, special mention must be made of Pietro Lorenzetti's *tavoleta*, a remarkable small work in excellent state of preservation. This master from Siena, the rival city of Florence, is among the first Italian painters of genius to have studied the Byzantine paintings and enamels and to translate into true pictures with expressive grouping of figures the chronicles of the Middle Ages; although he did not equal the great Florentines in power, he surpassed them in poetic tenderness and emotion. A little Sienese picture of this quality is extremely rare and valuable. The *Miracle of St. Domenico*, by Jacopo Bellini, is catalogued by the Italian Government as of great artistic importance. It is an interesting and beautiful production of the Venetian school founded by this master and unfettered from the tensivity of the Gothic into the serene calm of the Renaissance by his sons, Gentile and Giovanni.

The Annunciation, ascribed to a close follower of Raphael, is typical of the craftsmanship of the greatest of all illustrators. The

Virgin Mother, half pagan, half Christian, neither too ethereal nor too sensual, is superbly portrayed kneeling before a prie-Dieu within a grandiose renaissance interior, receiving the announcement and salutations from the Angel Gabriel. The architectonics and space composition suggest the very quintessence of Italian decorative genius. The *Portrait of a Warrior* ascribed by experts to Titian is not in a very good state of preservation. The name of the original is unfortunately no longer legible and there is little clue as to his identity, but it is a fine subjective work much exalted by the personal dignity of the master.

A *Venetian Doge* by Tintoretto, the dominating spirit of the second epoch of the renaissance in Venice, is an equally characteristic work; the sitter is portrayed in strong contrasts of light and shade, from a palette in which silvery grays and purples predominate, and though the painting is slightly blackened by age, as are most of Tintoretto's works, we may still glimpse his great gift as a colorist.

The very beautiful *St. Sebastian* by Lorenzo Costa is a finely modeled representation of the human form and typifies the emancipation from asceticism to classicism due to the revival of the study of Greek sculpture, with its inspiration to present pictorially an ideal of physical perfection.

The Netherlands is well represented by an important *triptych* by Adrien Isenbrandt, presumed to have been painted before he left the *bottega* of Gerard David, who may have collaborated in the work. This is especially noticeable in the rendering of the different surfaces of the fabrics of the habits and the flesh of the two saints.

Another *triptych* by Jean Gossaert (Mabuse) is a fascinating composition exhibiting Italian idealism and Flemish realism admirably assimilated. The *Portrait of a Nobleman* by the Brescian master Moroni is almost Titianesque in the presentation of his subject's *milieu*, rendered with a subjectiveness, the nucleus of which emanates through the expressive eyes of the sitter.

Space forbids a more protracted review of the many equally important works forming this unusual collection. There is a fine example from the brush of Jordaens portrayed under the distinctive influence of Rembrandt, a *polyptych* and two *diptychs* by unidentified masters of the Venetian *Trecento* and *Quattrocento*, an important *triptych* by Albertino and Martino Piazza; others from the Floren-

tine, Sieneſe, Veroneſe and Muraneſe ſchools; the *Holy Family*, by a maſter of the ſchool of Parma, added to which are Dutch landſcapes, Flemiſh, French, German and Engliſh portraits and *genre* ſubjects.

S. F.

*W. H. Woods very likely
W. R. Hearst*

FIRST SESSION

Tuesday, November 22, 1927 at 8:30 O'clock

Catalogue Numbers 1 to 73 Inclusive

FRANCO-FLEMISH SCHOOL

XV CENTURY

60.

1. THE ANNUNCIATION

Belmont Gal.

Three-quarter length figure of the Blessed Virgin, kneeling in the attitude of prayer at a prie-Dieu before a draped crimson hanging. At her left stands the Angel of the Annunciation, with cinctured head and wearing a saffron-colored cope over an ivory-tinted tunic.

Panel: Height, $4\frac{3}{4}$ inches; width, $3\frac{3}{4}$ inches

FLEMISH SCHOOL

XV CENTURY

250.

W. H. Woods

2. MADONNA AND CHILD WITH ST. DOMENICO

Balustraded interior with vista of mediaeval landscape, rendered in the Patineresque manner; at the left a pleasing Madonna with the nude Infant naïvely playing with the coral charm. At the right, St. Domenico in the attitude of devotion, clothed in the habit of his order, with a crozier.

Panel: Height, $10\frac{1}{2}$ inches; length, $13\frac{1}{4}$ inches

JOACHIM D. PATINIR

FLEMISH: 1490—1524

3. *ST. FRANCIS IN PRAYER*

Stern

320.

A superb small landscape, undulated and wooded, portrayed with a combination of atmospheric and linear perspective, and having cupped in the valley a monastic building. In the foreground the devout Franciscan is kneeling in adoration before an angel, appearing high in the heavens. At the left is a novice.

Height, 10½ inches; width, 8 inches

[See illustration]

SCHOOL OF GERARD DOU

FLEMISH: XVII CENTURY

80.

4. *AN INTERIOR WITH FIGURE*

Spencer

A shaded interior with a figure of a lady standing in profile to the right wearing a white *décolleté* blouse with puffed sleeves, and a full black skirt. At the left, over the chair, is a fur-trimmed crimson cloak.

Panel: Height, 12½ inches; width, 9¾ inches



No. 3. ST. FRANCIS IN PRAYER
By *JOACHIM D. PATINIR*



No. 5. MADONNA AND CHILD
FLEMISH SCHOOL

msd

FLEMISH SCHOOL

XVI CENTURY

360.
5. MADONNA AND CHILD

W.H. Wood
Half-length figure of the richly robed Virgin Mother seated beneath a draped and tasseled canopy with the Divine Infant at her breast. Through the aperture at the upper left is a prospect of wooded landscape, a dwelling and figures. In the foreground, arranged upon a table, are several fruits.

V. p. quality
Height, $13\frac{1}{4}$ inches; width, $9\frac{1}{4}$ inches

[See illustration]

CORNELIS GERRITSZ DECKER

DUTCH: 1643—1678

160.
6. THE INN

J. de Witt
Mounted and dismounted figures grouped before the door of an inn, by which is a towering oak tree in leafage. At the left a vista of blue sea, and a returning fisherman. Under a sky illumined by a golden sunset, flecked with slate-gray clouds.

Signed on the wall at right with initials, C. D.

Panel: Height, $15\frac{1}{2}$ inches; width, $13\frac{3}{4}$ inches

DUTCH SCHOOL

XVII CENTURY

Dr. Freund

7. *LANDSCAPE WITH FIGURES AND CATTLE*

24.

In the foreground are grouped cattle with their shepherds; at the right a gabled farmhouse and buildings; at the left, receding landscape. Under a lavender-tinted sky.

Panel: Height, 13½ inches; length, 19½ inches

PIETER VAN DER LEEUW

DUTCH: [1644—1704]

25.

E.R. Erlanger

8. *LANDSCAPE WITH FIGURE AND CATTLE*

Undulating landscape scene with standing and recumbent cattle and the figure of a bare-legged man seated upon the trunk of a tree by the edge of a pond. Ivy-clad ruin in the background silhouetted before a cloudy sky.

Signature at lower left, indistinct.

Height, 11½ inches; length, 16 inches

AERT VAN DER NEER

DUTCH: 1603—1677

160.

9. MOONLIT SCENE

Dr. Freund

Centring the composition is a water course flanked by wooded country with vague forms of buildings; at the right, outlined before a slate-gray sky is a windmill, to the right of which is a brilliant moon casting its light on a fishing vessel in midstream. In the foreground are three cows.

Height, 24½ inches; length, 29½ inches

PIETER VAN BLOEMEN

70.

DUTCH: 1657—1719

J. W. Spencer

10. THE ENCAMPMENT

In the foreground are grouped a piebald and a brown horse, one feeding from a trough, and various peasant figures; at the left two goats and a dog. Before a background suggesting a viaduct outlined before a blue sky.

Height, 12¾ inches; length, 16½ inches

ADAM FRANS VAN DER MEULEN

FLEMISH: 1634—1690

70.

11. BATTLE SCENE

An undulated and wooded landscape animated with mounted figures in action. At the left upon the hill is a spired château. Under a cloudy blue sky.

Height, 23 inches; length, 29 inches

MAESTRO DI MALINES

NETHERLANDS: XV—XVI CENTURY

675.

12. THE NATIVITY

W. H. Woods

A vaulted interior, with the Virgin Mother hooded and robed in pale blue and St. Joseph in rich crimson robe and blue cowl, kneeling in adoration over the nude Infant enveloped in a *vesica piscis*. Within the alcove are a recumbent ass and an ox. Through the arcaded apertures are seen a shepherd and a saintly nun, and a vista of mountainous landscape.

Panel: Height, 19¼ inches; width, 13¼ inches

GERMAN SCHOOL

XVI CENTURY

150. J.W. Spencer
13. RELIGIOUS ALLEGORY

Exhibiting a group of four figures centring the nude penitent thief, the other figures richly robed. At the right, the crucified form of Our Lord. Background of peaked cliffs and at the left an olive tree. Rendered in superb colors.

Panel: Height, 18½ inches; width, 14 inches

FRENCH SCHOOL

XVIII CENTURY

100. Robertson
14. PORTRAIT OF A LADY

Bust-length figure, the head slightly inclined to the right, with highly coiffed hair, a strand of which falls over her left shoulder, bound with a jeweled bandeau; wearing *décolleté* pearl-enriched bodice with sapphire-blue mantle draping the left shoulder. Neutral background.

Pastel: Height, 23½ inches; width, 18½ inches

Note: On the back is a pencil drawing of a head, inscribed: Constanzo de Fornari, né de Raimondi, dated 1788.

From the Simonetti Collection

SCHOOL OF SUSTERMANN

FRENCH: XVI-XVII CENTURY

70.

Spencer

15. PORTRAIT OF A NOBLEMAN

A bust-length bewigged and armored figure with a faintly delineated mustache, looking to the observer and wearing a deep lace collarette and the insignia of a knightly order [the cross of Malta] on a crimson sash. Dark background.

Height, 27 inches; width, 21 inches

FRENCH SCHOOL

XVIII CENTURY

160.

Spencer

16. PORTRAIT OF A LADY

Half-length figure looking to the observer, wearing a beribboned bonnet, lace-trimmed shaded pink, high-waisted bodice, and a dark wrap negligently draped about her arms. Neutral background.

Height, 30 inches; width, 25 inches

Note: A very important although unidentified work.

FRENCH SCHOOL

XVII CENTURY

180.

17. PORTRAIT OF A LADY

Metropolitan Gal.

Three-quarter length standing figure looking to the observer, wearing large earrings and a pearl necklet, and a shaded rose-crimson costume richly embroidered with jewels. In her right hand she holds a rose, her left hand rests lightly upon a table. Dark background.

Height, 40 inches; width, 33 inches

[Companion to the following]

FRENCH SCHOOL

XVII CENTURY

290.

18. PORTRAIT OF A NOBLEMAN

Wood

Three-quarter length bewigged figure, wearing a brownish doublet and half armor, and richly embroidered jacket slashed at the sleeves, holding in his right hand a baton. Dark background with vista of landscape at the left.

Height, 40 inches; width, 33 inches

[Companion to the preceding]

FRENCH SCHOOL

XVIII CENTURY

80.

19. PORTRAIT OF A GENTLEMAN

Spencer

Three-quarter length figure facing slightly to the right, with powdered hair, wearing a lace jabot, gray jacket, and fur-trimmed surcoat of rich blue. In his left hand he is holding a manuscript and is pointing with his right forefinger. Dark background.

Height, 40 inches; width, 31¾ inches

GEORGE ROMNEY

225.

ENGLISH: 1734—1802

W. L. Clark

20. PORTRAIT OF A LADY

Bust-length profile portrait with cinctured head, and wearing a semi-décolleté blouse. Dark background.

Height, 17½ inches; width, 13¾ inches

[See illustration]



No. 20. PORTRAIT OF A LADY
By GEORGE ROMNEY

ENGLISH SCHOOL

XVIII CENTURY

175.

21. PORTRAIT OF A GENTLEMAN

Metropolitan

Half-length figure, facing the observer, of ruddy-complexioned man with high forehead and side-whiskers, wearing a white linen jabot, saffron-colored waistcoat and black jacket. Dark background.

Height, 30 inches; width, 25 inches

ENGLISH SCHOOL

XVIII CENTURY

160.

22. PORTRAIT OF A CHILD

Mrs. G. W. Whitaker

Three-quarter length figure of a golden-haired girl with large blue eyes, wearing a golden-yellow hat and a short-sleeved brown dress with deep red sash, leaning amidst leafage and holding in her right hand a pitcher. Deep greenish-blue sky background with vista of landscape at the right.

Height, 30 inches; width, 25 inches

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

700.

23. *MARCHESA PAOLA CASTIGLIONI LITTA*

Metropolitan
Sol.

Half-length figure, with highly coiffed hair entwined with pearls, is presented seated facing slightly to the left, with her left arm pillowed upon a blue velvet cushion, the hands gently clasped; elegantly robed in an ivory satin gown and *vieux rose* mantle trimmed with ermine.

Height, 30 inches; width, 25½ inches

Note: This work was executed in Lombardy while the artist was a guest of the Marchese Castiglioni Litta.

[See illustration]



No. 23. MARCHESA PAOLA CASTIGLIONI LITTA
By SIR THOMAS LAWRENCE, P.R.A.



No. 24. ADOLPHUS MUNSTER
By *FRANZ KESSLER*

FRANZ KESSLER

GERMAN: XVII CENTURY

900.
24. ADOLPHUS MUNSTER

W. H. Wood

Three-quarter length standing figure of a portly gentleman affectedly posed, facing the observer and wearing a meticulously delineated collaret and dark burgher costume lustrously painted. At the left, placed upon a table, is a hat and a white card inscribed, ADOLPHUS MUNSTER, etc. Dark background.

Panel: Height, 40 inches; width, 31 inches

Inscribed at upper right: ANNO 1645 AETATIS 4; and signed, F. K.

[Companion to the following]

[See illustration]

FRANZ KESSLER

GERMAN: XVII CENTURY

950. 25. MARIA MUNSTER

W. H. Wood

Three-quarter-length figure standing by a walnut and leather arm-chair, with hair tightly drawn back from the forehead, wearing a large white ruff, lace cuffs, and black silk dress with richly embroidered stomacher.

Panel: Height, 40 inches; width, 31 inches

Inscribed at upper left, 1645 AETATIS 25; and signed, F. K.

[Companion to the preceding]

[See illustration]



No. 25. MARIA MUNSTER
By FRANZ KESSLER



No. 26. BARON WANDERFORD [?]
By SIR ANTHONY VAN DYCK

SIR ANTHONY VAN DYCK

FLEMISH: 1599—1641

500.

J. de Witt

26. *BARON WANDERFORD* [?]

Three-quarter length figure of the bearded nobleman seated upon a crimson velvet armchair, facing the observer and wearing a skull cap, small white ruff, silk jacket ruffled at the wrists, and a voluminous fur-trimmed surcoat, the edge of which he holds with the refined, tapered fingers of his left hand. Indefinite background suggesting an interior, having at the lightened top right corner an undecipherable Flemish inscription.

Height, 50 inches; width, 40 inches

[See illustration]

ROBERT TOURNIÈRES

FRENCH: 1668—1752

550.

E. Brandis

27. *LE RÉGENT ET MME. DE PARABÈRE*

Depicting the Duke and Mme. de Parabère seated within a draped alcove at a table covered with a snowy white cloth; they are decoratively garbed in the silken costumes of the period and hold slender-stemmed wine glasses. Resting upon the table is a bowl of peaches. The figures are finely modeled and the costumes portrayed in modulated colors rendered with a fine perception of values. At the right is a prospect of an architectural exterior and a greenish-blue sky.

Height, 38½ inches; length, 50½ inches

[See illustration]

SIR ANTHONY VAN DYCK

[ATTRIBUTED TO]

500.

DUTCH: 1599—1641

Met. Gal.

28. *LADY CHARLEMONT*

Half-length figure, facing to the right but looking to the spectator, wearing characteristically coiffed hair, a collet of pearls and pearl earrings, *décolleté* shaded rose-crimson dress, and holding in her right hand a bouquet of flowers. Dark background.

Height, 42½ inches; width, 34½ inches



No. 27. LE RÉGENT ET MME. DE PARABÈRE
By ROBERT TOURNIÈRES



No. 29. A VILLAGE FESTIVAL
By HENDRIK MEYER

HENDRIK MEYER

DUTCH: 1737—1793

650.

29. *A VILLAGE FESTIVAL*

Dr. F. Rauschopf

A decorative composition, portraying slightly to the right a fine Gothic structure with festive figures; centring the composition a peasant woman with her cradled child upon a donkey, and passing under the portico a herdsman with cattle; slightly to the left, a covered cart and conversing figures, and a vista of undulating wooded landscape before a cloudy blue sky. Portrayed in the manner of Van Ostade. Superb color harmony.

Height, 41¾ inches; length, 54 inches

Signed at lower left, HK MEYER, and dated 1791.

[See illustration]

JEAN GOSSAERT MABUSE

FLEMISH: 1472—1533

30. TRIPTYCH

art Inst. of Chicago

8000.
The centre panel exhibiting the Holy Mother crowned as a symbol of sovereignty, wearing a green tunic and voluminous rose-crimson mantle, and holding in her arms the standing nude figure of the Divine Infant; enthroned within an elaborate renaissance structure. Seated at either side of the throne are fully draped angels, one holding a harp, the other a crown. In the left panel the martyred St. Catherine gorgeously robed as a queenly figure, wearing a crimson headdress and an aubergine mantle, with the broken wheel at her feet. In the right panel St. Agnes as the Bride of The Lamb, robed in a golden-brown tunic and a rich crimson mantle, holding the palm of martyrdom in her right hand, and the ring in her left hand. At her feet The Lamb.

Height, 41½ inches; length extended, 71 inches

[See illustration]

copy of
Mabuse
or perfect
mark



No. 30. TRIPTYCH
By JEAN GOSSAERT MABUSE



No. 31. J. DE BRISSAC, MARÉCHAL DE FRANCE
By CORNEILLE DE LYON

CORNEILLE DE LYON

albert stern FRENCH: —d. 1574

31. J. DE BRISSAC, MARÉCHAL DE FRANCE

Half-length bearded figure facing slightly to the left, wearing a feathered cap and black doublet with striped silk sleeves. Before a green background.

1250.

Panel: Height, 7 inches; width, 6 inches

f.

[See illustration]

JAKOB JORDAENS

ANTWERP: 1593—1678

125.
32. *PORTRAIT OF A MAN* Robt. Glenn

Bust-length figure, facing slightly to the right, of an elderly man with grayish hair, wearing a wine-crimson cap and fur-trimmed coat. Green background.

Panel: Height, 9¾ inches; width, 7½ inches

Note: A strong psychological study, evidently portrayed under the influence of Rembrandt.

[See illustration]



No. 32. PORTRAIT OF A MAN
By JAKOB JORDAENS

FLEMISH SCHOOL

XV-XVI CENTURY

34. *TRIPTYCH*

Kleinberger Sal

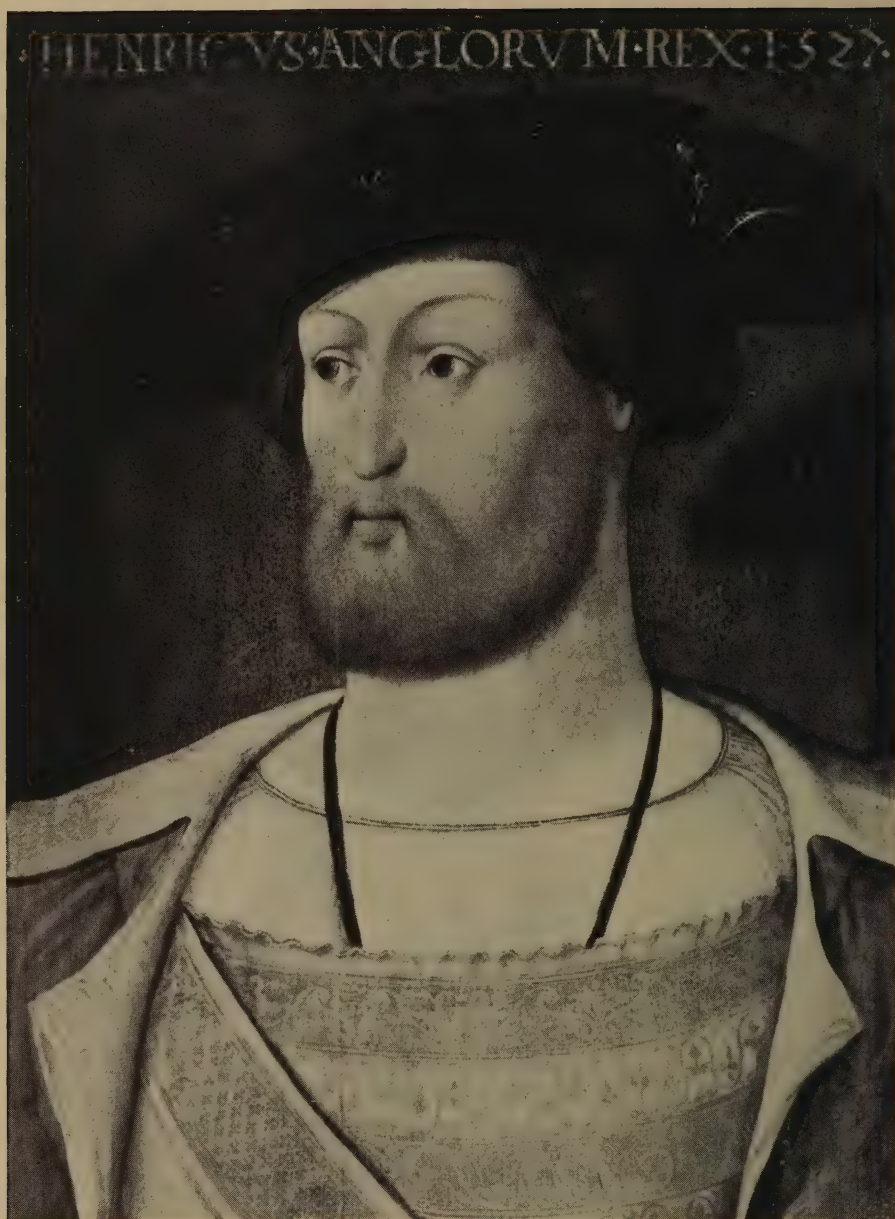
1000. Charming composition under Italian influence. . . . Depicting in the central panel a renaissance architectural exterior, with a portrayal in the foreground of the adoration of the magi; the wings with St. John the Baptist and St. Luke.

Panel: Height, 14½ inches; length extended, 19 inches

[See illustration]



No. 34. TRIPTYCH
FLEMISH SCHOOL



No. 35. KING HENRY VIII
School of JEAN GOSSAERT MABUSE

1198
SCHOOL OF JEAN GOSSAERT MABUSE

FLEMISH: XVI CENTURY

35. KING HENRY VIII

Bust-length figure of the bearded monarch, facing slightly to the left, wearing a black hat and richly gold-embroidered Tudor costume. Before a greenish background. A fine portrait, executed with extraordinary minuteness of finish in the modeling of the flesh and in the painting of the hair and costume. Inscribed: HENRICUS ANGLORUM REX, 1527.

Panel: Height, 18½ inches; width, 13½ inches

[See illustration]

flat poor
neck full of
contraction

ADRIAEN VAN DE VELDE

DUTCH: 1635—1672

190.

36. *PASTORAL*

Dr. Freund

A wooded landscape with recumbent cattle and a grazing white horse in the foreground. At the left by a marble structure is a standing shepherd with a female figure seated, feeding her child. A sapphire-blue sky banked with clouds.

Signed upon the marble structure, but now obliterated.

Panel: Height, 16 inches; width, 20 inches

[See illustration]



No. 36. PASTORAL
By ADRIAEN VAN DE VELDE

FLEMISH SCHOOL

XV CENTURY

375.

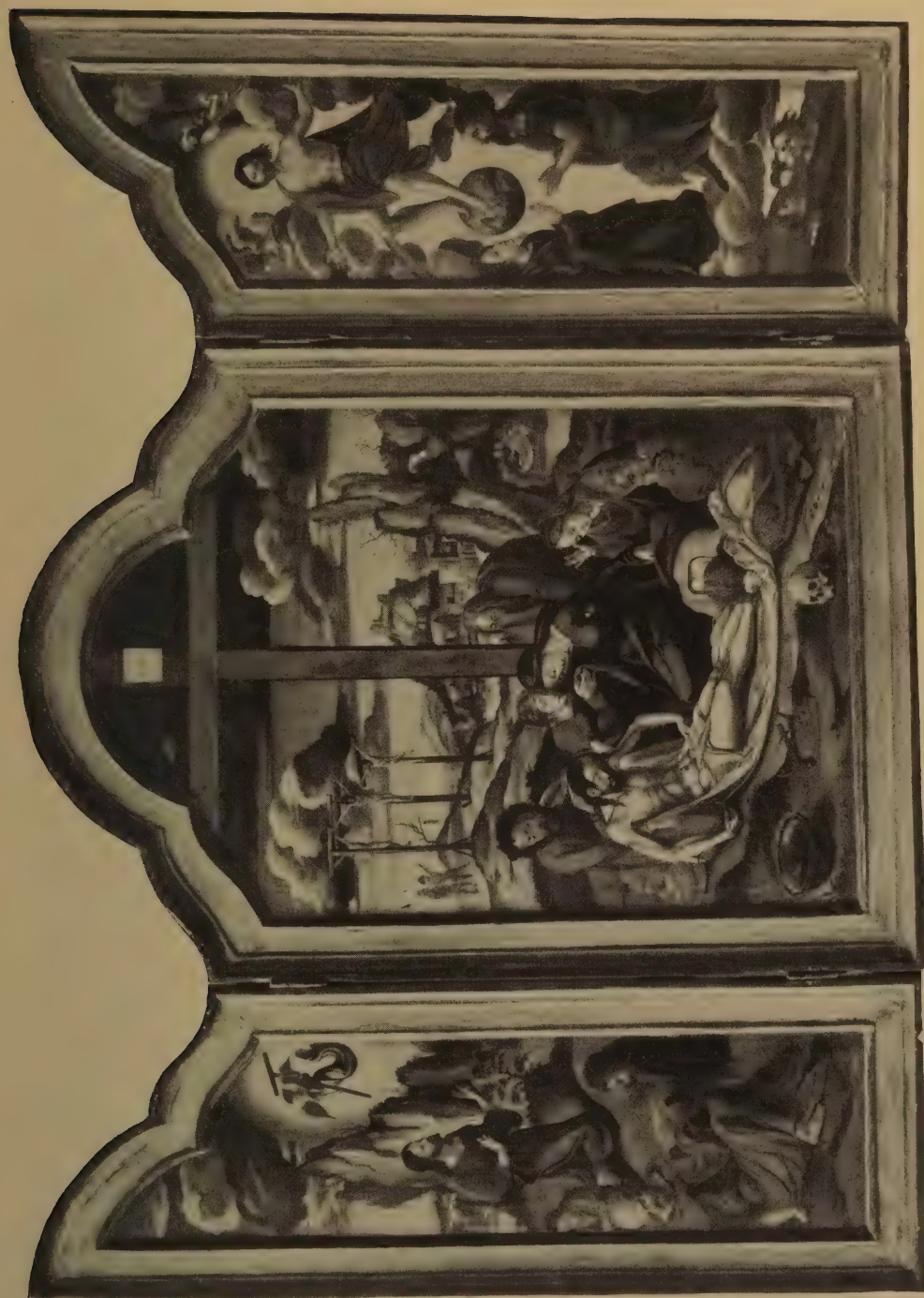
38. *TRIPTYCH*

H. E. Murray

Exhibiting in the central panel the Deposition: In a mediaeval landscape are finely grouped figures of the three Marys and the emaciated form of Our Lord supported by Joseph of Arimathea. At the left of the composition the Hill of Golgotha with the crucified forms of three thieves. In the left panel Our Lord in the Garden of Gethsemane. In the right panel the Last Judgment.

Height, 33¼ inches; width extended, 48 inches

[See illustration]



No. 38. TRIPTYCH
FLEMISH SCHOOL



No. 39. PORTRAIT OF A LADY
By SIR PETER LELY

SIR PETER LELY

FLEMISH: 1618—1680

650.

39. PORTRAIT OF A LADY

Mrs. E. M. Evans

Three-quarter length standing figure facing the observer, with characteristically coiffed hair; wearing pearl earrings, a collet of pearls, and a superbly draped *vieux rose* satin gown trimmed with pearls. She holds in her left hand a bowl of roses. Sombre background, having at the left a vista of sky.

Height, 43 inches; width, 34 inches

[See illustration]

JEAN RAOUX

160.

FRENCH: 1677—1734

Battinweiser

40. THE LECTURE

Two maidens seated upon a chair holding a book, the one in the foreground wearing a shaded blue dress with rich crimson draperies over her knees, the other wearing a gold costume and a deep red headdress. Natural background.

Height, 16½ inches; length, 22½ inches

JEAN BAPTISTE MONNOYER

FRENCH: 1665—1699

325.

41. STILL LIFE

Whitaker

Colorful composition of naturalistic roses, tulips, jasmine, peonies and dahlias, massed in a *repoussé* silver jardinière resting upon a table, before a dark background.

Height, 26 inches; length, 36 inches

JEAN BAPTISTE MONNOYER

FRENCH: 1665—1699

325.

42. STILL LIFE

do.

Similar to the preceding, with slight variation in composition.

Height, 26 inches; length, 36 inches

SPANISH SCHOOL

XVII CENTURY

125.

43. A FRANCISCAN FRIAR

J. W. Spencer

Bust-length; finely modeled head facing the observer, with close-cropped hair; wearing a rusty-brown habit with cowl. Before a neutral background. At the upper right is an escutcheon. The subtle modeling, rendered by a light and shade analogous to Velasquez, marks this an important work.

Height, 19½ inches; width, 15½ inches

[See illustration]



No. 43. A FRANCISCAN FRIAR
SPANISH SCHOOL



No. 46. LANDSCAPE
By GIOVANNI MIGLIARA

SPANISH SCHOOL

XVIII CENTURY

100. *Mit. Gal.*
44. PORTRAIT OF A LADY

Half-length wistful figure with flowing reddish-brown hair, the head slightly tilted upward, wearing a *décolleté* blouse. Dark background.

Height, 27 inches; width, 20½ inches

SCHOOL OF DEL MAZO

SPANISH: XVII CENTURY

100. *Mazan*
45. PORTRAIT OF A COURTIER

Bust-length figure of a bearded gentleman with bushy black hair and upcurled mustache, looking toward the spectator, wearing a brownish-green surcoat with deep lace collar. Neutral background.

Height, 23 inches; width, 18½ inches

GIOVANNI MIGLIARA

ITALIAN: 1785—1837

80.
46. LANDSCAPE

Soety
Centring the composition, upon a mound, is a stone mill, with a curving richly wooded road to the right, small figures and a mounted figure. In the foreground is a man angling.

Height, 12¼ inches; length, 17½ inches

[See illustration]

FLORENTINE SCHOOL

XV CENTURY

275.

47. HISTORICAL SCENE

Soety

In the foreground, the armored Captain of the Guard with his soldiery is seen arresting the venerable bearded man, by whom stands another figure in a brilliant crimson garment. Austere architectural background.

Height, 19 inches; width, 9 inches

GIOVANNI MIGLIARA

158.

ITALIAN: 1785—1837

48. LANDSCAPE WITH FIGURES

Soety

At the left, a mediaeval castle banking a watercourse spanned by a bridge. In the foreground a dismantled sailing boat with figures, caught by the rich red rays of a setting sun.

Height, 12½ inches; length, 17½ inches

[See illustration]



No. 48. LANDSCAPE WITH FIGURES
By GIOVANNI MIGLIARI

GIOVANNI MIGLIARA

ITALIAN: 1785—1837

140.

49. *LANDSCAPE WITH FIGURES*

A. Saetzy

In the middle distance a fortified château, with an arched bridge under which two figures are passing. In the foreground peasants, and at the lower left deep blue water. Before a receding landscape background.

Height, 14¼ inches; length, 18 inches

GIOVANNI MIGLIARA

ITALIAN: 1785—1837

150.

50. *LANDSCAPE WITH FIGURES*

A. Saetzy

A rambling fortified château, with a tinted russet-brown mound leading to the stream in the foreground, by which are peasant figures. At the left, a towering beech tree. Before a rose-tinted blue sky.

Height, 14¼ inches; length, 18 inches

GIOVANNI DI PIETRO [LO SPAGNA]

140.

UMBRIAN: ACTIVE 1500—1528

51. *MADONNA*

Munzinger

Bust-length figure of the Madonna, with head slightly inclined to the right, wearing an ethereal veiling, hooded blue mantle and crimson tunic. Finely modeled head of noble serenity, displaying a distinctly Peruginesque sentiment.

Panel: Height, 11½ inches; width, 9 inches

ITALIAN SCHOOL

XVIII CENTURY

60.

52. PORTRAIT OF A NOBLEMAN

Spencer

Bust-length bewigged figure looking toward the spectator wearing a white jabot and dark jacket. Before a background of deep red drapery disclosing at the right a vista of landscape.

Height, 24 inches; width, 20½ inches

FRANCESCO LONDONIO

ITALIAN: 1723—1783

80.

53. LANDSCAPE WITH CATTLE

Do.

Mountainous landscape with cattle and sheep grouped in the foreground. At the left a silver birch with the seated figure of a shepherd. Cloudy sky background.

Height, 23½ inches; length, 29 inches

GIOVANNI BATTISTA MORONI

[ATTRIBUTED TO]

BRESCIAN: 1520—1578

240.

Winiburg

54. PORTRAIT OF A MAN

Bust-length figure of an elderly bearded man looking to the observer, wearing a black biretta and jacket. Dark background.

Inscribed: MDLXX AETATIS SVE LXX.

Panel: Height, 24 inches; width, 19 inches

FEDERICO FIORI [BAROCCIO]

[ATTRIBUTED TO]

80.

ITALIAN: 1528—1612

Ed. Brandi

55. MADONNA AND CHILD WITH ST. JOHN

Half-length figure of the Virgin Mother robed in pale rose-crimson with blue hooded mantle, seated with her head inclined to the left, and holding the Infant Christ seated upon a white cushion on her lap. At the lower right corner is the infant St. John and above a vista of landscape.

Height, 27 inches; width, 22 inches

FRANCESCO LONDONIO

ITALIAN: 1723—1783

70.

56. *FARMYARD*

Robt Glen

Naturalistic rendering of peasants resting by the thatched outhouse of farm buildings. At the left are recumbent sheep and goats, and to the right an overturned basket, utensils and vegetables.

Height, 27 inches; length, 40½ inches

160.

ITALIAN SCHOOL

XVI CENTURY

Robertson

57. *MADONNA AND CHILD*

Three-quarter length figure of the Virgin Mother, hooded and robed in a crimson tunic and voluminous blue mantle, holding the Infant Christ to her breast. Charming presentation of this subject, rendered with delicate gradations of light and shade by which the master has obtained a certain subtlety of modeling that is quite characteristic of Leonardo.

Panel: Height, 18½ inches; width, 14¼ inches

117A
BERNARDINO JACOBI BUTINONE

ITALIAN: ACTIVE 1436—1507

W. H. Woods

58. PREDELLA

100.

Paneled in five sections, each section exhibiting an episode of Our Lord's passion and death: From left to right: [I] The Presentation at the Temple; [II] Triumphal Entry into the City of Jerusalem; [III] Before Pilate; [IV] The Crucifixion; and [V] The Deposition.

Panel: Height, $14\frac{1}{2}$ inches; length, $59\frac{1}{2}$ inches

Note: Works of this Master, a fellow worker with Bernardo Lenale, are exceedingly rare. Influenced by Foppa.

much better
for decorative

TINTORETTO

[JACOPO ROBUSTI]

VENETIAN: 1518—1594

200.

59. THE MIRACLE OF ST. MARK

TWO STUDIES:

Dr. Freund

[A] Depicting St. Mark attending the plague-stricken people.

[B] St. Mark during his second imprisonment at Rome with the Angel of Our Lord appearing to him.

Vivid sketches in fine color against a dark background.

Height, $15\frac{1}{2}$ inches; width, 37 inches

GIOVANNI BATTISTA TIEPOLO

VENETIAN: 1693—1770

60. COMMUNION OF A SAINT *R. Mendoza*

ooo. A group of seven figures, with a kneeling saintly woman in the foreground in attitude of devotion, receiving communion. Architectural background with vista of blue sky.

Height, 35½ inches; width, 23½ inches

[See illustration]



No. 60. COMMUNION OF A SAINT
By GIOVANNI BATTISTA TIEPOLO



No. 61. PORTRAIT OF A NOBLEMAN
By TINTORETTO

TINTORETTO

[JACOPO ROBUSTI]

VENETIAN: 1518—1594

J. Steinhilber

61. PORTRAIT OF A NOBLEMAN

6000.

Bust-length bearded figure with pronounced features, facing the observer and wearing an embroidered wine-crimson cloak trimmed with ermine. Dark background. Finely modeled, powerful portrait, rendered with Tintoretto's characteristic use of light and shade and luminous color composition.

Height, 25½ inches; width, 20 inches

[See illustration]

MARIOTTO ALBERTINELLI

FLORENTINE: 1467—1512

450.

62. THE HOLY FAMILY

Winnebough

Three-quarter-length standing figure of the Holy Mother, hooded and robed in crimson and greenish-blue, her head inclined toward the Divine Infant, Whom she holds in her arms; at left, the bearded figure of St. Joseph. Paneled background with prospects at right and left of mountainous landscape.

Height, 31 inches; width, 25½ inches



No. 62. THE HOLY FAMILY
By *MARIOTTO ALBERTINELLI*



No. 63. PORTRAIT OF A LADY, WITH YOUTH AND CUPIDON
By *PAOLO VERONESE*

PAOLO VERONESE

ITALIAN: 1528—1588

375.

Met. gal.

63. PORTRAIT OF A LADY, WITH YOUTH AND
CUPIDON

Three-quarter length seated figure of a lady in bejeweled *décolletage*, with the figure of an armored youth standing at her side with his hand to her breast, before a background of massed foliage. At the left lower corner is a winged cupidon with his arm extended and holding an arrow.

Height, 35 inches; width, 34½ inches

[See illustration]

1108

FLORENTINE SCHOOL

XV CENTURY

750. 64. MADONNA AND CHILD, WITH SAINTS

Waddes

Full-length figure of the Holy Virgin, hooded and robed in crimson and blue, enthroned with the fully draped Infant Christ seated upon her lap; before a gold-embroidered drapery supported by two seraphim. Standing at either side of the Madonna are St. Jacopo and St. Elena, voluminously draped and holding their attributes. Each figure is haloed. In original state and good preservation.

Arched panel: Height, 42½ inches; width, 21 inches

[See illustration]

norm-
as tons
r had con stn



No. 64. MADONNA AND CHILD, WITH SAINTS
FLORENTINE SCHOOL



No. 65. MADONNA AND CHILD, WITH SAINTS
By BICCI DI LORENZO

WFSH

BICCI DI LORENZO

FLORENTINE: 1373—1452

850.

wood

65. *MADONNNA AND CHILD, WITH SAINTS*

Full-length enthroned figure of the Holy Virgin wearing a shaded crimson tunic and blue hooded mantle, holding in her left arm the semi-draped Child Christ. At the left is the erect figure of St. John, and at the right St. Francis de Paule holding a staff and a missal. Each figure is haloed. Gold background.

Height, 28½ inches; width, 16 inches

[See illustration]

Don in design
considerably fixed up.

CANALETTO

[ANTONIO CANALE]

950.

VENETIAN: 1697—1768

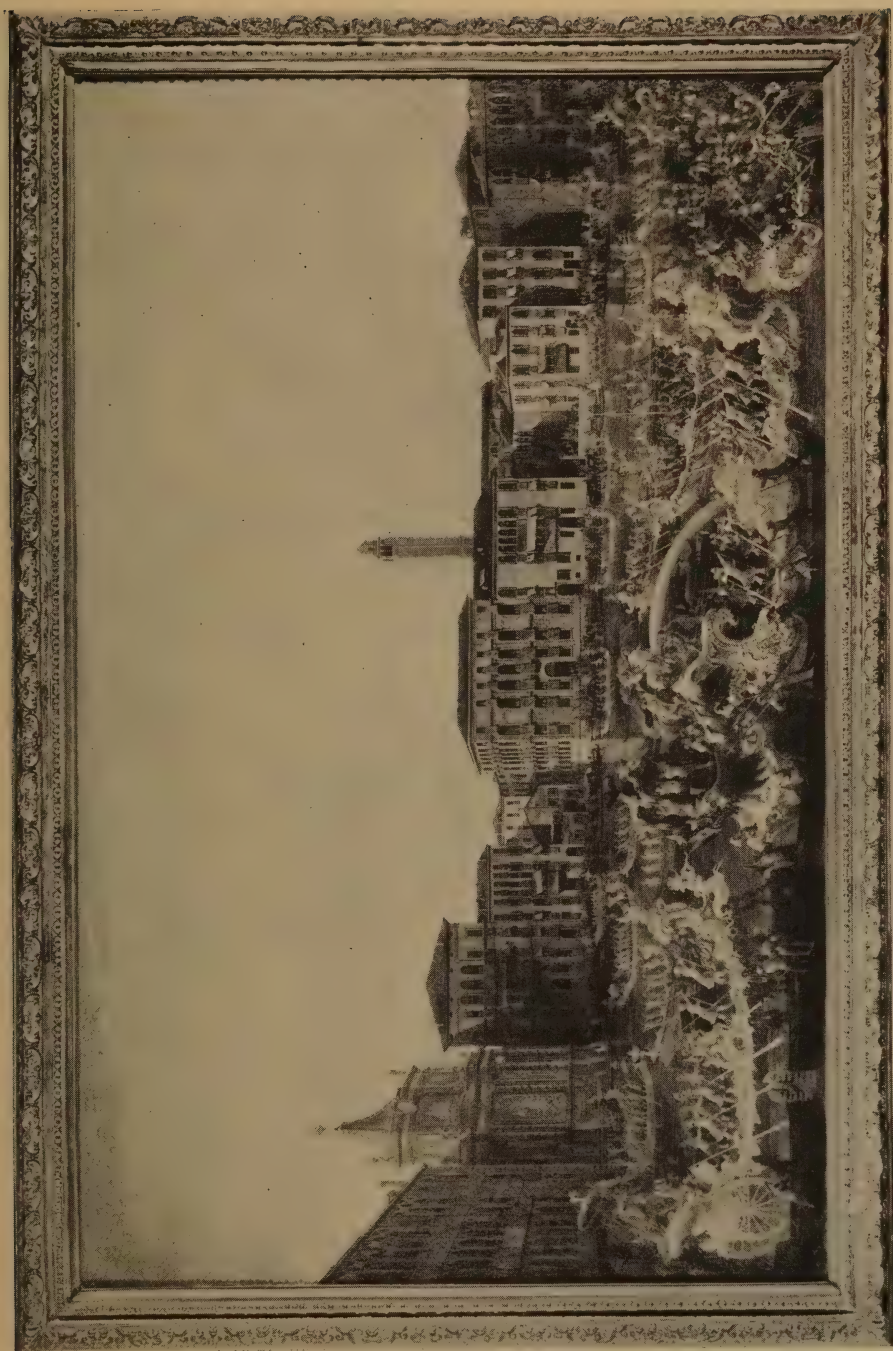
66. VENETIAN FESTIVAL

Mendoza

The Grand Canal, with the façades of the various buildings animated with figures. In the foreground, the massed state barges fantastically portrayed with mythological divinities, the sea god Neptune, Vulcan and sirens. Before a vast expanse of blue sky brilliantly lighted.

Height, 40¾ inches; length, 65 inches

[See illustration]



No. 66. VENETIAN FESTIVAL
By CANALETTO



No. 67. THE SHEPHERD
VENETIAN SCHOOL

VENETIAN SCHOOL

XV CENTURY

650.

67. THE SHEPHERD

Ederheimer

Before the tangled branches of an oak tree, a half-length laureated figure, with curled hair and the semblance of a beard, wearing a blue sleeveless jacket over an ivory-tinted garment and holding a pastoral staff over his right shoulder. At the left, an architectural landscape and grazing sheep. This unidentified work is extremely interesting and reveals the technique of a close follower of Giorgione.

Panel: Height, 25½ inches; width, 21½ inches

[See illustration]

ITALIAN SCHOOL

XV CENTURY

300.

68. MADONNA AND CHILD

celestial

Full-length figure of the Virgin Mother wearing a blue-black richly embroidered hood and robe with pale crimson tunic, seated, and holding the standing form of the Infant Christ wearing the coral charm; both figures haloed. Flanked by foliage; semi-circular gold background.

Panel: Height, 23½ inches; width, 12¾ inches

[See illustration]



No. 68. MADONNA AND CHILD
ITALIAN SCHOOL

SCHOOL OF PISA

XIV CENTURY

1400.

W.H. Woads

70. ENTHRONED MADONNA, CHILD AND SAINTS

Full-length figure of the Holy Mother, crowned as Queen of Heaven, wearing a draped robe appearing almost black, and holding in her arms the semi-draped Infant Savior, primitively portrayed in the attitude of benediction and wearing the coral charm. Flanking the Divine Presence are Saints John the Baptist, Mark and Francis, and Saints Luccia, Margaret and Catherine. In the foreground are kneeling angels playing an organ and a flute. In gilded *tabernacolo*.

Panel: Height, 50 inches; width, 22½ inches

[See illustration]

FLORENTINE SCHOOL

XV CENTURY

71. MADONNA AND CHILD

W.H. Woads

1200.

Full-length figure of the Virgin Mother in crimson and blue, holding the nude form of the Divine Infant partly draped by an ethereal veiling and in the attitude of benediction, holding a bird. Both figures are haloed in relief. Gold background.

Panel: Height, 41½ inches; width, 21½ inches

1 poor design.
new for



No. 70. ENTHRONED MADONNA AND CHILD AND SAINTS
SCHOOL OF PISA

LOMBARDIAN SCHOOL

XV CENTURY

72. ENTHRONED MADONNA AND CHILD

S.H. *wood*
An elaborate rendering of the enthroned Madonna, wearing a hooded blue robe over a bejeweled gold-embroidered tunic depicted in slight relief; with the nude Infant Christ seated upon her lap, wearing the coral charm. At either side of the throne are adoring seraphim.

1800.

Panel: Height, 48 inches; width, 23½ inches

FIORENZA DI LORENZO

UMBRIAN: XV CENTURY

150.

73. ST. SEBASTIAN

Spencer
Full-length figure of the martyred saint bound to a post, nude save for a loin-cloth, and pierced by arrows. Crimson background with tile-like patterning.

Fresco on panel: Height, 5 feet 10½ inches; width, 2 feet 1 inch

[END OF FIRST SESSION]

SECOND AND LAST SESSION

Wednesday, November 23, 1927 at 8:30 O'clock
Catalogue Numbers 74 to 145 Inclusive

GIOVANNI DI PAOLO

110. SIENESE: ACTIVE 1423—1481

74. THE VISITATION

Kleinberger

Four holy figures grouped in the foreground before a renaissance portico. Blue sky background.

all repaint
Panel: Height, $6\frac{3}{4}$ inches; width, $8\frac{3}{4}$ inches

LOMBARDIAN SCHOOL

XIV CENTURY

150.

75. THE ANNUNCIATION

Woods

The Angel Gabriel appearing to Our Lady, voluminously robed in crimson and black, kneeling with her left hand about the colonette of an arcaded temple. At the upper left corner is God the Father appearing with the Infant Christ.

Panel: Height, $9\frac{1}{2}$ inches; width, $8\frac{1}{2}$ inches

VERONESE SCHOOL

XIV-XV CENTURY

475.

76. MADONNA AND CHILD

Woods

Full-length figure of the Virgin Mother kneeling beneath a barn-like structure in adoration before the Child Christ. At right is seated the bearded St. Joseph in crimson robes. In the background an angel appearing to the shepherds.

Panel: Height, $11\frac{1}{4}$ inches; width, 8 inches

VERONESE SCHOOL

XIV-XV CENTURY

225.

77. ADORATION OF THE MAGI

Woods

Full-length seated figure of the Virgin Mother holding upon her knee the semi-draped Child Christ in the attitude of blessing the kneeling regal figure in the foreground. At the left are erect royal figures; in the background St. Joseph and a barnlike structure.

Panel: Height, $9\frac{1}{2}$ inches; width, $6\frac{3}{4}$ inches

NORTH ITALIAN SCHOOL

XV CENTURY

200.

20. 2000

78. LEGEND OF CORNELIA

In the foreground are two erect female figures, one at the left holding a casket of jewels, with an attendant, the other at the right with her two children. Symbolizing relativity of precious possessions. In landscape setting.

Panel: Height, $9\frac{1}{2}$ inches; length, 17 inches

TUSCAN SCHOOL

200.

XIV CENTURY

79. MADONNA AND CHILD

Sawald

Three-quarter length seated figure of the Virgin Mother, wearing a rose-crimson girdled tunic and deep blue hooded mantle enriched at the shoulders with gold embroidery; holding the fully draped Infant Christ nursing at her breast. Both figures are haloed. Before a gold background.

Height, 14¼ inches; width, 10 inches

ITALIAN SCHOOL

50.

XVIII CENTURY

80. THE SHEPHERDESS

Shepard

Study depicting a shepherdess seated in the foreground upon a boulder, wearing a tinted ivory shawl and brown dress. At the right are recumbent sheep; at the left a sleeping shepherd. Vague wooded background.

Height, 16 inches; length, 22½ inches

UMBRIAN SCHOOL

EARLY XV CENTURY

400.

81. THE CRUCIFIXION

J. H. Haas

Arched panel, with portrayal of Our Lord, nude save for a loin-cloth, upon the cross. On either side are the erect figures of the Virgin Mother and St. John; and angels with chalices catching the precious blood. Gold background. The top of the cross bears a sacred inscription.

Panel: Height, 16½ inches; width, 11 inches

JACOPO PONTORMO

FLORENTINE SCHOOL: 1494—1557

458. *Dr. G. S. S. S. S.*
82. JUDGMENT OF A MARTYR

A fine and graceful composition within a colonnaded interior, depicting the saintly martyr, with the executioner behind him, standing before his accusers, who are grouped by the columns. At the right, upon prancing chargers, are galeated Roman soldiery armed with halberds and partisans.

Panel: Height, 9 inches; length, 13½ inches

No. 319 in [See illustration]
Schuttjer Sale, Feb. 11, 1923

GENTILE DI NICCOLÒ DA FABRIANO

175. *M. S. S. S.* ITALIAN: 1360—1440?
83. TWO SAINTS

At the left, the aged figure of St. Antonio Abati in dark robes, holding a staff; at the right, St. Francis of Assisi in the habit of his order, holding a missal. In the foreground a kneeling saintly nun. The figure of Jehovah appears in the firmament in the attitude of benediction. Gold background.

Panel: Height, 16 inches; width, 11¾ inches

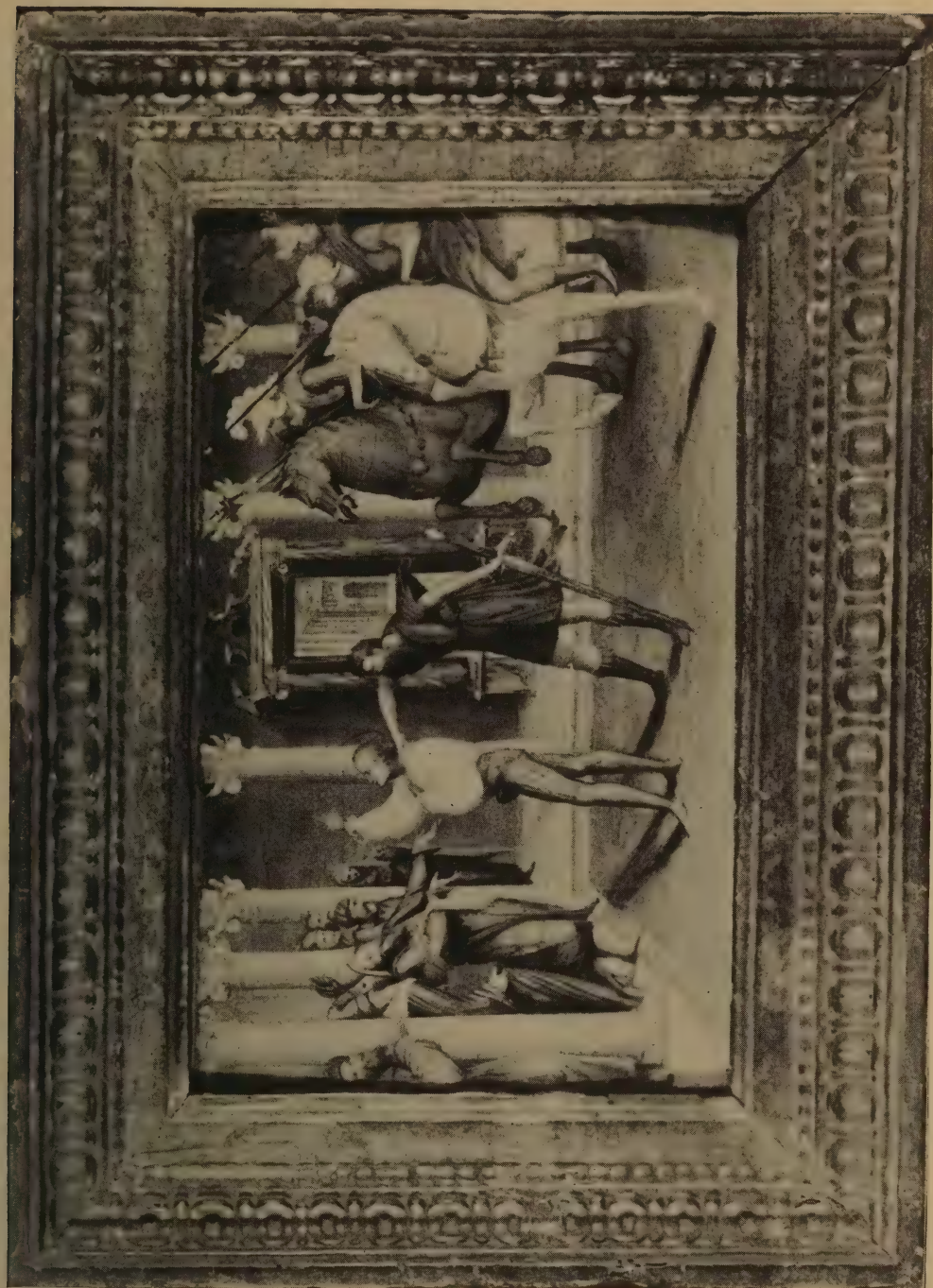
DUTCH SCHOOL

XVI CENTURY

275. *Wood*
84. PORTRAIT OF A LADY

Half-length figure with the head turned slightly to the left, but looking to the observer, wearing a French lace and linen hood, collarette and black jacket. In her left hand she holds a chain. Finely modeled head.

Panel: Height, 18 inches; width, 13 inches



No. 82. JUDGMENT OF A MARTYR
By *JACOPO PONTORMO*

MICHELANGELO ANSELMI

[MICHELANGELO DA LUCCA]

PARMA: 1491—1554

175.

85. THE HOLY FAMILY

Shepard

Half-length figure of the Virgin Mother seated in profile to the left, with banded gold-brown hair and wearing old-rose and gold draperies, holding upon her lap the beautifully modeled form of the Child Christ with a cross in His right hand. At the left is the kneeling bearded St. Joseph. A prospect of landscape at upper left.

Height, 30½ inches; width, 24½ inches

FERRARESE SCHOOL

XV CENTURY

150.

86. TWO SAINTS

Shepard

Displaying within renaissance niches, at the left St. Gregory and at the right St. Agnes. At the base a monk in prayerful attitude. Inscribed at the top: AVE GRATIA PLENA DNS TECUM

Panel: Height, 23 inches; width, 13¼ inches

BERNARDINO DI MARIOTTO

UMBRIAN: ACTIVE 1497—1527

425.

87. MADONNA AND CHILD WITH ST. JOHN AND ANGELS

woods.

Three-quarter length seated figure of the Virgin Mother hooded and robed in pale crimson and dark blue, with her head inclined towards the nude Infant Christ standing upon her lap. In her left hand she holds a crimson-bound missal. Kneeling at her side is the infant St. John holding a cross with depending banderolle. On either side are the heads and shoulders of angels. Background of blue sky.

Panel: Height, 28 inches; width, 22½ inches

VENETIAN SCHOOL

XVII CENTURY

150.90.

88. PORTRAIT OF A BOY

Met. G. H. Schinner

Three-quarter-length figure of a curly brown-haired boy with large blue eyes looking slightly to the right, with his right hand resting upon the hilt of a rapier, wearing a striped ivory costume with rose-crimson sleeves and lace ruffs, and a deep lace collar. Dark background draped with a crimson hanging.

Height, 26 inches; width, 20 $\frac{3}{4}$ inches

RODOLFO DEL GHIRLANDAIO

ITALIAN: 1483—1561

275.

89. MADONNA AND CHILD WITH ST. JOHN

Sutman

Three-quarter-length figure of the Virgin Mother wearing an aubergine tunic partly covered by a draped blue mantle, seated within an interior, with the nude form of the Infant Christ upon her lap in the attitude of benediction. At left appear the head and shoulders of the youthful St. John, and above, through the aperture, a minutely executed landscape animated with small figures under a blue sky.

Panel: Height, 29 inches; width, 22 inches

MACRINO D'ALBA

ITALIAN: 1460—1520

250.

woods

90. TWO LEARNED SAINTS

Two erect tonsured and haloed Benedictine monks holding missals and croziers, standing before a gold-enriched background patterned with a close renaissance design.

Panel: Height, 30½ inches; width, 19¼ inches

IL SASSAFERRATO

[GIOVANNI BATTISTA SALVI]

ITALIAN: 1605—?

150.

91. THE NATIVITY

Shepard

In the foreground the figure of the Virgin Mother robed in crimson and blue, kneeling in adoration before the Child Christ lying upon a white drapery. At the right the seated figure of St. Joseph and at the left the shepherds. Above are three rejoicing angels holding a banderolle inscribed: GLORIA IN EXCELSIS DEO ET IN TERRA PAX. Faintly discernible in the background the ox and the ass.

Height, 30 inches; width, 25 inches

FOLLOWER OF CARLO CRIVELLI

FIRST HALF OF XV CENTURY

150.

92. A SAINTLY BISHOP

Mundshiner

Standing figure wearing a bishop's mitre, richly gold-embroidered cope fastened by a morse, and holding a crozier and two missals. Before a gold background.

Panel: Height, 34 inches; width, 15 inches

SIENESE SCHOOL

EARLY XV CENTURY

475.

93. MADONNA AND CHILD, WITH ANGELS

Woods

Naïve depiction of the Virgin Mother, hooded and robed in crimson and blue, with the fully draped Infant Christ standing by her side. On either side are adoring angels in the bloom of adolescence, robed in golden draperies.

Arched panel: Height, 25 inches; width, 18 inches

ROELOF DE VRIES

DUTCH: FLOURISHED 1643—1669

225.

94. LANDSCAPE WITH FIGURES

Brunner

Centring the composition is a church and a gabled farm building having at the left an avenue flanked by majestic trees in autumnal leafage. At the right a peaked roof cottage by which are conversing male figures. In the foreground the felled trunk of a tree. Before a greenish blue sky background massed with nebulous clouds.

Signed at lower left, R. D. VRIES

Panel: Height, 24 inches; length, 33½ inches

ITALIAN SCHOOL

SECOND HALF OF THE XVII CENTURY

90. *Shepard*
95. *PO* PORTRAIT OF A POPE

Half-length figure facing the observer, wearing the papal cap and rich crimson ermine-trimmed robes with pale blue. Before a dark background.

Height, 28½ inches; width, 22 inches

ANTONIO VIVARINI

MURANESE: XV CENTURY

450. *H. H. Lehman*
96. A SAINTLY BISHOP

Erect bearded figure holding a crozier and missal, wearing a mitre and richly embroidered cope lined with rose-crimson and fastened by a morse. The figure is haloed. Gold background.

Height, 42½ inches; width, 12½ inches

BALDASSARE PERUZZI

[IN THE MANNER OF]

175.

SIENESE: 1481—1537

Mariotti

97. THE LEGEND OF TRAIANO

In a Roman architectural landscape setting are massed Roman soldiers, mounted and dismounted, with pole arms and scarlet banners. In the foreground, mounted on a brown charger, is the Emperor Traiano, from whom the hooded and robed woman is supplicating justice for her son. Mountainous background in a blue haze.

Panel: Height, 27¼ inches; length, 51½ inches

FLORENTINE SCHOOL

XIV CENTURY

575.

Mundheim

98. *EPISODES FROM THE HISTORY OF ST. URBANO*

FRAGMENTS:

[A] A seated judge wearing ermine-trimmed robes; at right a helmeted soldier carrying a mace. Gold background.

[B] Group of helmeted soldiers with maces and swords.

Panels: Each, height, 12 inches; width, 8 inches

[See illustrations]



No. 98. EPISODES FROM THE HISTORY OF ST. URBANO
FLORENTINE SCHOOL



No. 99. GROUP OF FEMALE SAINTS IN ADORATION
By BARTOLO DI FREDI

BARTOLO DI FREDI

ITALIAN: 1330—1410

1400.

Dr. E. Evans

99. GROUP OF FEMALE SAINTS IN ADORATION

Two Saints and five Virgin Martyrs kneeling in various attitudes of adoration; each figure is haloed. Finely rendered before a gold background.

Panel: Height, 12 inches; width, 9¾ inches

[See illustration]

BARTHOLOMÄUS BRUYN

[ATTRIBUTED TO]

GERMAN: D. 1556

550.

100. PORTRAIT OF A LADY

Blum

Arched panel, exhibiting a three-quarter length standing figure, with characteristic headdress partly covering the braided hair and wearing a brown and black belted dress with high white linen collarette. In her right hand she holds a flower. Deep green background.

Panel: Height, 16 inches; width, 13 inches

[See illustration]



No. 100. PORTRAIT OF A LADY
Attributed to BARTHOLOMÄUS BRUYN



No. 101. MADONNA AND CHILD
By *ANDREA DA BOLOGNA*

ANDREA DA BOLOGNA

ITALIAN: XIII—XIV CENTURY

625.

101. MADONNA AND CHILD

Howard

Full-length seated figure of the Holy Mother, wearing a shaded crimson tunic and a voluminous flowered blue mantle, holding the partially draped Infant Christ at her breast; the gold background forming a luminous nebula.

Panel: Height, 11½ inches; width, 10 inches

[See illustration]

SCHOOL OF ANDREA MANTEGNA

VENETIAN: EARLY XVI CENTURY

102. THE RESURRECTION

Geo. Keller

2700.
The erect figure of Our Lord, classically draped in a flowing white robe and holding the sacred pennon, standing at the open sepulchre in which is depicted a host of cherubim and seraphim. At the foot of the tomb are the sleeping armored soldiery. In a primitive landscape setting, with vistas of blue water, under a cloudy sky.

Panel: Height, 9½ inches; length, 16½ inches

Note: A superbly executed realistic work.

[See illustration]



No. 102. THE RESURRECTION
School of ANDREA MANTEGNA



No. 103. PORTRAIT OF A LADY WRITING
By the MASTER OF THE HALF-LENGTH FIGURE

MASTER OF THE HALF-LENGTH FIGURE

FLEMISH: XV-XVI CENTURY

325.

103. PORTRAIT OF A LADY WRITING

Dr. E. Enay

An interior with the light filtering through the latticed window, subtly detaching into relief the female figure, richly gowned and wearing a severe headdress, who is seated writing at the table, upon which are placed various paraphernalia and a *repoussé* gilded silver coupe.

Height, 21 inches; width, 16 inches

[See illustration]

SCHOOL OF GIOVANNI BELLINI

ITALIAN: EARLY XVI CENTURY

775.

Dr. E. Evans

104. THE ENTHRONED MADONNA AND CHILD

Three-quarter-length figure of the Virgin Mother enthroned with the nude Infant Christ standing upon her lap. She wears a white linen veiling, over rich crimson and blue draperies. Before a paneled green background with vistas of landscape.

Panel: Height, 18½ inches; width, 14½ inches

[See illustration]



No. 104. THE ENTHRONED MADONNA AND CHILD
School of GIOVANNI BELLINI



No. 105. MADONNA AND CHILD
By *ANTONELLO DA SALIBA*

ANTONELLO DA SALIBA

SICILIAN: EARLY PART OF XVI CENTURY

350.

105. MADONNA AND CHILD

Woods

Three-quarter-length figure of the Virgin Mother facing slightly toward the right, wearing a deep red tunic and a voluminous blue mantle lined with olive-green, holding upon her lap the seated draped figure of the Infant Christ, who plays with a bird held in his hand. Background of receding landscape under a deep blue sky. Both figures are haloed.

Panel: Height, 24 inches; width, 18 inches

[See illustration]

Pellin gift

GIOVANNI BATTISTA DA CONEGLIANO

[*Called CIMA*]

ITALIAN: ACTIVE 1489—1517

900.

106. TRIPTYCH

Seaman Art.

Depicting in the central panel the adoration of the Child Christ with the Blessed Virgin kneeling at the right, the Donor and a classically draped angelic figure at the left. In the middle distance the ox and the ass. Before a landscape background. The wings of the triptych exhibit within oval medallions St. John and St. Paul, and within circular medallions, winged cherubim heads.

Height, 23 inches; length extended, 23½ inches

Note: A fine early work of this master.

[See illustration]



No. 106. TRIPTYCH
By GIOVANNI BATTISTA DA CONEGLIANO



No. 107. PORTRAIT OF A GENTLEMAN
By GIOVANNI BATTISTA MORONI

no
GIOVANNI BATTISTA MORONI

550.
BRESCIAN: 1520—1578

107. *PORTRAIT OF A GENTLEMAN*

Bust-length figure looking to the observer, of a bearded man wearing a black hat, white ruff, and over an old-gold tunic a fur-trimmed blue mantle. Neutral background.

Height, 23 inches; width, 20½ inches

Note: An important work of great individuality. The sitter was beyond doubt a member of the Scott family of Bergamo, from whence the picture was acquired by Signor Chiesa.

[See illustration]

FRENCH SCHOOL

XV CENTURY

475.

Blum

108. *THREE HOLY WOMEN*

Three erect female figures, richly robed and wearing characteristic French headdresses, in devotional attitude before a crucifix. Portrayed in a transitional Gothic to Renaissance draped interior. Fine rendering of textures.

Panel: Height, 22 inches; width, 11½ inches

[See illustration]



No. 108. THREE HOLY WOMEN
FRENCH SCHOOL



No. 109. THE MIRACLE OF ST. DOMENICO
By JACOPO BELLINI

JACOPO BELLINI

VENETIAN: 1400—1464 [?]

4. Steinmayer

109. *THE MIRACLE OF ST. DOMENICO*

Interior of a woodcutter's workshop, with the kneeling Saint portrayed in the act of performing the miracle of healing the woodcutter's leg. At the right are two erect female figures in mediaeval costume and the figure of a Dominican nun.

2400.

Panel: Height, 21 inches; width, 13 inches

Note: This important work, in an excellent state of preservation, was catalogued by the Italian Government as of great artistic importance.

[See illustration]

PIETRO LORENZETTI

SIENESE: ACTIVE 1306—1348

110. THE CRUCIFIXION

Klincksberg

1800.
Superb small work of this rare master, portraying the Crucifixion of Our Lord, with the figures of St. John in a girdled tunic and St. Mary Magdalene with gold hair flowing over a rich crimson robe at the foot of the Cross. Above the Cross are cherubim flanking the sacred inscription, and a half-length figure of God the Son; at the base of the panel a prophet. The background is of gold, enriched at the edges with a simple design in *bulino* work.

Panel: Height, 23½ inches; width, 10¾ inches

[See illustration]



No. 110. THE CRUCIFIXION
By PIETRO LORENZETTI



NO. III. MADONNA AND CHILD, WITH SAINTS
By MATTEO DI GIOVANNI

MATTEO DI GIOVANNI

SIENESE: 1435—1495

700.

III. MADONNA AND CHILD, WITH SAINTS

An arched panel, with superb portrayal of the seated Virgin Mother robed in the traditional colors of crimson and blue. At the left is the standing figure of St. John, holding a banderolle inscribed: ECCE AGNUS DEI; at the right the head of St. Jerome. The gold background enriched with minute *bulino* work.

Panel: Height, 23½ inches; width, 16 inches

[See illustration]

SCHOOL OF COLOGNE

XV CENTURY

112. TRIPTYCH

Klimbarger

2800.
The central panel with depiction of the Virgin Mother with flowing gold hair, wearing voluminous crimson and blue robes, and holding the Divine Infant, Who turns the leaves of a missal. At either side are seraphim with a lute and a harp, respectively. The wings with erect figures of St. Catherine and St. Mary Magdalene before gold backgrounds; and, when closed, the Annunciation with the Virgin Mother on the left and the Angel Gabriel on the right.

Panel: Height, 18½ inches; length, 30¾ inches

[See illustration]



No. 112. TRIPTYCH
School of COLOGNE



No. 112. TRIPTYCH: EXTERIOR
School of COLOGNE



No. 113. TWO SAINTS
By BICCI DI LORENZO

BICCI DI LORENZO

175.

ITALIAN: 1373—1452

113. TWO SAINTS

Muscheimer

Two erect saintly figures: at right, St. Bartholomew in a gold-embroidered blue-green robe; and at left, a Virgin Martyr hooded and robed in crimson and blue, holding a missal. Before a gold background. Both figures are haloed.

Panel: Height, 25 inches; width, 12 inches

[See illustration]

PIERO BUONACCORSI

[PIERIN DEL VAGA]

UMBRIAN SCHOOL: 1500—1547

275.

114. THE HOLY FAMILY

Robinson

Kneeling figure of the Virgin Mother in rich shaded rose-crimson tunic and blue mantle, tenderly embracing the nestling standing figure of the Child Christ, Who is portrayed poised and bearing His weight upon the right leg, in a shaded rendering of flesh tints. At the left, in a golden-brown girdled smock and resting upon a staff, is the bearded St. Joseph. Before a bisected background.

Panel: Height, 38½ inches; width, 30½ inches

GERMAN SCHOOL

XVI CENTURY

650.

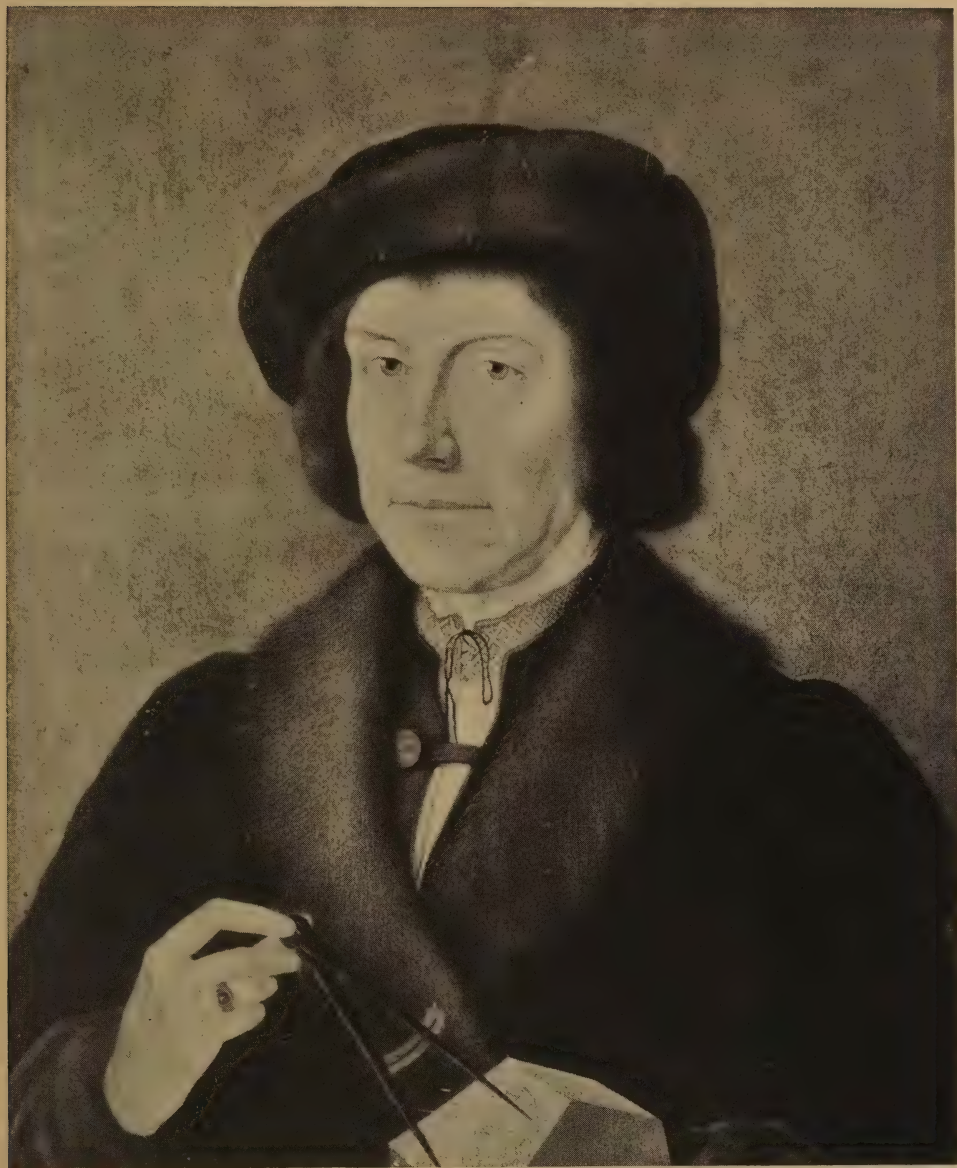
115. THE MATHEMATICIAN

Kleinberger

Bust-length figure of an elderly intellectual man with reddish brown hair, facing the observer; wearing a round black hat and fur-trimmed jacket over a wine-crimson undergarment and linen collarette. In his right hand he holds a pair of compasses.

Panel: Height, 21¾ inches; width, 17¾ inches

[See illustration]



No. 115. THE MATHEMATICIAN
GERMAN SCHOOL



No. 116. MADONNA AND CHILD
FLORENTINE SCHOOL

FLORENTINE SCHOOL

SECOND HALF OF XV CENTURY

750.

116. MADONNA AND CHILD

wood

Half-length figure of the hooded and elaborately robed Virgin Mother, holding in her right hand a flower. By her side is the standing haloed Infant Christ, fully draped, and in the attitude of benediction, holding a scroll. Gold background.

Panel: Height, 23 inches; width, 15½ inches

[See illustration]

TITIAN

[TIZIANO VECELLI]

ITALIAN: 1477—1576

117. PORTRAIT OF A WARRIOR

W. M. Loring

3300.

Half-length bearded figure facing slightly to the right, wearing a black close-fitting jacket, resting his left hand on the hilt of a sword and the right on the helmet. At the top right-hand corner is the name of the personage the portrait represents, but unfortunately no longer legible, and the date MDXLV.

Height, 37 inches; width, 29 inches

Note: The picture is not in a very good state of preservation, but it has always been held to be the work of this master, and the date, 1545, refers precisely to the period in which Titian painted this style of portrait.

[See illustration]



No. 117. PORTRAIT OF A WARRIOR
By TITIAN



No. 118. ENTHRONED MADONNA AND CHILD
By MAESTRO GUGHELMO

MAESTRO GUGHELMO

VENETIAN: XIV CENTURY

325.

118. *ENTHRONED MADONNA AND CHILD* *wood*

A primitive portrayal of the full-length Virgin Mother, robed in flowing blue and crimson draperies and holding the fully draped Christ seated upon her lap. Before a brilliant crimson drapery upheld by two winged angels.

Panel: Height, 35 inches; width, 20 inches

[See illustration]

FOLLOWER OF ALESSANDRO BOTTICELLI

ITALIAN: XV CENTURY

1600

119. MADONNA AND CHILD

wood

Three-quarter-length enthroned Madonna, the head gracefully inclined to the left, with delicate transparent veiling and characteristic Florentine headdress, crimson and blue robes. At the left, seated by her side, is the nude Infant Savior, holding a pomegranate. Through the aperture at the upper left is a vista of peaked mountainous landscape. Very graceful and beautifully modeled work, possessing great charm.

Arched panel: Height, $38\frac{3}{4}$ inches; width, $25\frac{1}{2}$ inches

[See illustration]



No. 119. MADONNA AND CHILD
By a follower of ALESSANDRO BOTTICELLI



No. 120. THE ANNUNCIATION
By a follower of RAPHAEL SANZIO

FOLLOWER OF RAPHAEL SANZIO

ITALIAN: XV—XVI CENTURY

750.

120. THE ANNUNCIATION

Ehrlich Sal.

Within a paneled renaissance interior spangled with golden stars, having at the left an embrasure through which is observed a superb small landscape animated with figures, and at the right a receding view of a vestibule with attendant holy women, is the devout and humble figure of the Blessed Virgin, robed in crimson and blue, kneeling before a prie-Dieu. At the left, rendered with poetic motion, is the announcing angel in shaded blue draperies, holding a lily branch. Above is the bearded figure of God the Father, with a host of adoring cherubim and seraphim enveloped in gray-blue clouds, and the descending dove in a luminous aureole.

Signd at the lower right on the prie-Dieu with initials R F V Ft.

Panel: Height, 24 inches; length, 31 inches

Note: Beyond the expression of spirituality in this work, the "architectonics" of the composition are rendered with a grandeur true to the high renaissance, and mark this as the production of a close follower of Raphael.

[See illustration]

FLORENTINE SCHOOL

XIV—XV CENTURY

900.

121. *MADONNA AND CHILD*

A.C. Goodyear

Full-length figure of the Virgin Mother with her head inclined to the right, holding the semi-draped form of the Infant Christ upon her lap; at the right in the firmament are glorifying cherubim and seraphim. The figures are haloed, those of the Virgin and Child bear inscriptions. Gold background.

Panel: Height, 35 inches; width, 22 inches

[See illustration]



No. 121. MADONNA AND CHILD
FLORENTINE SCHOOL

JOSEPH DA CA' BARBARI

VENETIAN: XV CENTURY

950.

123. THE MERCHANT

Woods

Half-length figure of a bearded man wearing a black hat and jacket, showing the edges of a white collarette, seated before a table counting gold and silver coins, a bowl of which he holds in his left hand. Before him is a statement of figures. Neutral background.

Signed at upper left upon a scroll, JOSEPH DA CA' BARBARI, and dated 1547

Height, 29 inches; width, 28¼ inches

[See illustration]



No. 123. THE MERCHANT
By JOSEPH DA CA' BARBARI



No. 124. MADONNA AND CHILD
By FRANCESCO DI GENTILE DA FABRIANO

FRANCESCO DI GENTILE DA FABRIANO

ITALIAN: XV CENTURY

f. 578r.

124. MADONNA AND CHILD

wood

Half-length figure of the Virgin Mother hooded and robed, wearing a deep black mantle and holding in her arms the fully draped Child Christ. In the foreground a balustrading draped with a Moorish rug. Gold background.

Height, 26 inches; width, 16½ inches

[See illustration]

TITIAN

[TIZIANO VECELLI]

[ATTRIBUTED TO]

VENETIAN: 1477—1576

Met. Sals.
wadd

✓
~~575~~
800. 125. *MADONNA AND CHILD WITH SAINTS*

Half-length figure of the Virgin Mother enthroned before a deep green hanging, wearing beautifully arranged draperies of deep red and greenish-blue, holding in her arms the semi-nude form of the Divine Infant, Who holds the apple of Redemption and leans toward the bearded figure of St. Peter. At the left is the profile figure of St. John. Landscape background.

Panel: Height, 35 inches; length, 48 inches

[See illustration]



No. 125. MADONNA AND CHILD WITH SAINTS
Attributed to TITIAN



No. 126. MADONNA AND CHILD, ST. JOHN AND FIGURES
By GIOVANNI ANTONIO BOLTRAFFIO

GIOVANNI ANTONIO BOLTRAFFIO

MILANESE: 1467—1516

1700.

126. MADONNA AND CHILD, ST. JOHN AND FIGURES

Hurd

Centring the composition is the kneeling figure of the Blessed Virgin robed in crimson and blue, the mantle lined with old-gold. In the foreground are the nude forms of the Divine Infant, seated, and the Infant St. John, kneeling. At right a crimson-draped angel, and at the left a profile portrait of the Donor. The background of massed boulders, with prospect of mountainous scenery, under a pale blue sky.

Panel: Height, 42½ inches; width, 29 inches

Note: In a fine state of preservation with original frame of the period. The portrait of the donor is especially noble in conception.

[See illustration]

FRENCH SCHOOL

XV—XVI CENTURY

Klimberger
127. THE PRESENTATION AT THE TEMPLE

2800.
The interior of a Gothic church, with the hooded and robed Virgin Mother presenting at the altar the nude Infant Savior to the venerable crimson-robed priest. At the left are the figures of St. Anne and St. Joseph holding a cage with two doves. Through the aperture at the right, in a primitive landscape, is a depiction of the flight into Egypt.

Panel: Height, 32 inches; width, 29¼ inches

[See illustration]

*German School in Klimberger Sale
Nov. 18-1932*



No. 127. THE PRESENTATION AT THE TEMPLE
FRENCH SCHOOL



No. 128. THE NATIVITY
FRENCH SCHOOL

FRENCH SCHOOL

XV—XVI CENTURY

1100.

128. THE NATIVITY

Kleinberger

A vivid portrayal of the Virgin Mother, kneeling within a Romanesque arcaded stable, wearing a crimson tunic and voluminous shaded blue mantle, upon the train of which is the nude Infant Savior. At the left, by the ox and the ass, are adoring angels, and at the right the figure of St. Joseph. In the background, in a primitive landscape setting, an angel in the heavens announcing the glad tidings to the shepherds with their flocks.

Panel: Height, 32 inches; width, 29 $\frac{1}{4}$ inches

[See illustration]

36
B 1100
Kleinberger
(German School)

LORENZO COSTA

ITALIAN: 1460—1535

350.

129. ST. SEBASTIAN

Shepard

Life-size figure of the martyred saint, nude save for a crimson loin-cloth, bound to a pillar and pierced by arrows. Dark background. Finely modeled work.

Panel: Height, 6 feet 2½ inches; width, 2 feet 5½ inches

[See illustration]



No. 129. ST. SEBASTIAN
By LORENZO COSTA



No. 130. GLORY OF ANGELS
By a follower of FRA ANGELICO

FOLLOWER OF FRA ANGELICO

TUSCAN: XV CENTURY

S. Mundschein
130. GLORY OF ANGELS

2100.

Arched panel in two sections; with superbly rendered celestial hierarchy, their faces of perfect beauty and figures portrayed in the bloom of adolescence, classically robed in blues, reds and greens, their hands gracefully poised in rhythm to the fanfare of the golden trumpets. Each figure wears an aureole rendered in gold *bulino* work, before a gold background. Portrayed with charming felicity.

Panel: Height, 42½ inches; width, 26¾ inches

[See illustration]

ADRIEN ISENBRANDT

NETHERLANDS: ACTIVE 1510—1551

131. TRIPTYCH

Dr. Warren Smallbeck

71.00.
The centre panel with depiction of various episodes in the life of Saint Jerome. In the foreground the Saint is kneeling beneath a tree in penitent attitude before the crucifix; at the left are the crimson habiliments of his high office, and the lion. Portrayed in a receding landscape setting. The left and right panels exhibit respectively St. Bernard of Clairvaux, and St. Anthony of Padua.

Central panel: Height, 28 inches; width, 18½ inches

Side panels: Height, 28½ inches; width of each, 9 inches

Note: An early work of this interesting master presumed to have been painted before he had left the studio of Gerard David, who may have collaborated in the work; especially is this noticeable in the figures of the two Franciscan saints.

[See illustration]



No. 131. TRIPTYCH
By ADRIEN ISENBRANDT



No. 132. A VENETIAN DOGE
By TINTORETTO

TINTORETTO

[JACOPO ROBUSTI]

VENETIAN: 1518—1594

W. W. Seaman 297.
132. A VENETIAN DOGE

Three-quarter-length bearded figure seated upon a Dantesque chair; turned slightly to the left but facing the observer, wearing a rich aubergine velvet robe trimmed with ermine. Before a dark background.

7100.

Height, 45 inches; width, 39 inches

[See illustration]

ALBERTINO AND MARTINO PIAZZA

ITALIAN: XV—XVI CENTURY

133. TRIPTYCH

W. H. Woods

3100.
The central panel exhibiting the enthroned St. Nicolas de Bari with his attributes and robed as a bishop in a rich gold-embroidered cope. In the left panel, St. John the Baptist wearing the proverbial hair shirt partly draped by a crimson mantle, and a saintly bishop in gold-embroidered green cope. The right panel with depiction of St. Claire robed as a nun, holding a monstrance and a missal, and the richly draped Archangel Raphael with the Angel Tobias in a green tunic.

Centre panel: Height, 54 inches; width, 24 inches

Two end panels: Height, 54 inches; width, 19 inches

Acquired from Mme. F. Delvecchio, veuve Counio, de Gênes.

Photografie Anderson No. 3488

Reproduced in A. Venturi, "La Galleria Crespi," etc., op. cit. pl., p. 278

Cf. l'Arte [198], p. 83; A. Venturi, "La Galleria Crespi," etc., op. cit., pp. 277 and following; Bryan, "Dictionary of Painters," op. cit., t. IV, p. 111. 1st. col.; starting with the word Piazza [article signed: C. J. Foulkes]; B. Berenson, "North Italian Painters of the Renaissance," op. cit., p. 281

[See illustration]



No. 133. TRIPTYCH
By ALBERTINO AND MARTINO PIAZZA



No. 134. PORTRAIT OF A NOBLEMAN
By GIOVANNI BATTISTA MORONI

GIOVANNI BATTISTA MORONI

BRESCIAN: 1520—1578

400.

134. *PORTRAIT OF A NOBLEMAN*
[*of the Colleoni Family?*]

Gutman Jr.

Three-quarter length bearded figure, standing turned to the right but looking to the observer; wearing a black doublet striped with crimson, a white collarette, crimson breeches and a black surcoat; he holds a glove in his right hand and his left hand rests upon a book. Neutral background.

Height, 43 inches; width, 33½ inches

[See illustration]

NICCOLÒ SOGGI

UMBRIAN: 1474—1554

350.

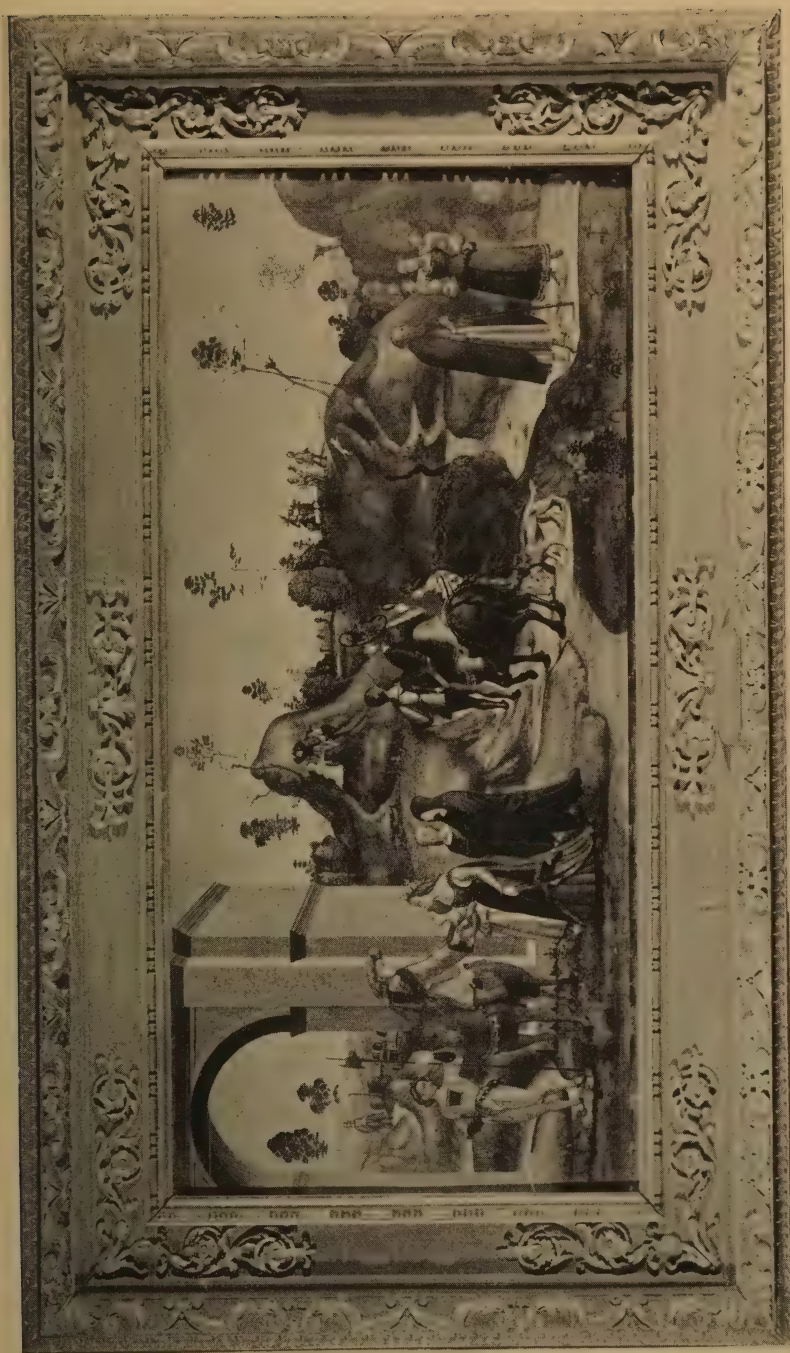
135. STORY OF SAINT OLIVA *Woods*

A hilly landscape scene depicting in the foreground a mounted falconer with attendants and dogs. At the left before the monumental arch regal and saintly figures and a halberdier, and at the right a bearded apostle talking to St. Oliva with two children in her arms. In the middle distance are two martyrs being led away by soldiery. Cerulean-blue sky background.

Height, 21½ inches; length, 47 inches

[Companion to the following]

[See illustration]



No. 135. STORY OF SAINT OLIVA
By NICCOLÒ SOGGI



No. 136. STORY OF SAINT OLIVA
By NICCOLÒ SOGGI

NICCOLÒ SOGGI

UMBRIAN: 1474—1554

250.

136. STORY OF SAINT OLIVA

woods

A hilly landscape dotted with trees and saplings with depiction at the right of Saint Oliva bound to the tree and burning. At the right upon a raised dais, a regal figure with courtiers and at the left a pious woman kneeling before a female saint and two angels. In the foreground two nude children and several spectators.

Height, 21½ inches; length, 47 inches

[Companion to the preceding]

[See illustration]

FRANCISCO ZURBARAN

[ATTRIBUTED TO]

SPANISH: XVII CENTURY

350.

137. INTERIOR WITH FIGURES

Rougeon

A shaded interior with figures grouped around a crimson covered table. At the right is a seated figure of a maiden richly robed in bright crimson with large white puffed sleeves, holding a child upon her lap. In the foreground at the left is a seated child, and at the right a dog. Flanking the arched doorway in the background are vistas of other interiors with figures.

Height, 48½ inches; width, 43½ inches

VENETIAN SCHOOL

XV CENTURY

1200.

138. DIPTYCH

Woods

Doctors of the church, two of the four Latin Fathers. Two Gothic arched panels, presenting at left the seated figure of St. Ambrose, wearing the Episcopal robes as Bishop of Milan [shaded white tunic with rich green cope], with mitre, and holding the model of a church and the knotted scourge; before a crimson background enriched with a close design of rosettes and arabesqued foliations; and in the right panel St. Gregory, in sacerdotal robes as Pope, and with the papal tiara, seated writing his missal, the dove portrayed at his right ear; before a black background similarly enriched in gold.

Panel: Height, 59 inches; width, 54 inches

[See illustration]



No. 138. DIPTYCH
VENETIAN SCHOOL



No. 139. MADONNA AND CHILD WITH SAINTS
TUSCAN SCHOOL

TUSCAN SCHOOL

XIV CENTURY

✓ 800. *Dr. Evans*
139. MADONNA AND CHILD WITH SAINTS

Full-length enthroned Madonna hooded and robed in crimson and blue, holding in her arms the semi-draped Child Christ, Who holds a pomegranate. Standing at the base of the throne are Saint Nicholas of Myra and St. Verdiana with their emblems.

Height, 43 inches; width, 21 inches

[See illustration]

DOSSO DOSSI

FERRARESE: 1479—1548

225.

W. H. Woods

140. ST. JOHN

Almost life-size figure of the bearded St. John wearing the hair shirt partly covered by a rich wine-crimson mantle, the head inclined to the right. His right foot is raised upon a stone and he holds in his arms the lamb and staff. Blue background.

Panel: Height, 5 feet 3½ inches; width, 1 foot 10 inches

[Companion to the following]

DOSSO DOSSI

FARRARESE: 1479—1548

275.

141. ST. PAUL

Woods

Almost life-size figure of the bearded St. Paul facing to the left, wearing a voluminous green tunic girdled at the waist, and deep crimson mantle. Blue background.

Panel: Height, 5 feet 3½ inches; width, 1 foot 10 inches

[Companion to the preceding]

VENETIAN SCHOOL

XIV CENTURY

2000.

142. POLYPTYCH

Woods

The lower central panel exhibits the full-length figure of the Virgin Mother clothed in the traditional crimson and blue robes, with the Infant Christ fully draped in a lighter crimson. Above is a depiction of the Crucifixion with St. John and the Madonna at the foot of the Cross; on either side are narrow panels with the Angel of the Annunciation and a further rendering of the Blessed Virgin. The flanking panels present twelve saintly figures, portrayed with the characteristic asceticism of this era; respectively, from left to right: top row, Saints Bartholomew, James, Peter, Ambrose, Paul and Jerome; lower row, Saints Catherine, Mark, John, Elena [?] and Anthony, and a Father of the Church. The backgrounds are of gold and each head is surrounded by the nimbus wrought in *bulino* work. An extremely rare polyptych of superb color, in an excellent state of preservation.

Height, 6 feet 4 inches; length, 6 feet 5 inches

[See illustration]



No. 142. POLYPTYCH
VENETIAN SCHOOL

VENETIAN SCHOOL

XV CENTURY

1200.

143. DIPTYCH

Woods

Two Gothic arched panels, presenting at left St. Jerome in the rich crimson robes of a cardinal holding a model of a church upon his left knee; gold enriched green-blue background. At right, St. Gregory, wearing a bishop's mitre and cope, also holding a model of a church; similar background in crimson.

Panel: Height, 58 inches; total width, 50 inches

850. FLORENTINE SCHOOL

XV CENTURY

Woods

144. FRONT OF A CASSONE

A marriage procession. Centring the architectural composition is a mitred bishop performing the ceremony of marriage; at the left are the bride's attendant maids and mounted figures, and at the right variously grouped and gorgeously arrayed personages.

Panel: Height, 34½ inches; length, 63½ inches

FLORENTINE SCHOOL

XV CENTURY

145. FRONT OF A CASSONE

Rougieron

Probably an incident from Boccaccio. Displaying a group of brilliantly robed personages in procession through an orchard. At the left three maidens are bestowing blessings upon three youthful male figures.

Panel: Height, $13\frac{3}{4}$ inches; length, 53 inches

[END OF SECOND AND LAST SESSION]

INDEX OF ARTISTS AND THEIR WORKS

CATALOGUE
NUMBER

ALBERTINELLI, MARIOTTO	
The Holy Family	62
ANDREA DA BOLOGNA	
Madonna and Child	101
ANSELMi, MICHELANGELO	
The Holy Family	85
ANTONELLO DA SALIBA	
Madonna and Child	105
BARTOLO DI FREDI	
Group of Female Saints in Adoration	99
BELLINI, GIOVANNI [<i>School of</i>]	
The Enthroned Madonna and Child	104
BELLINI, JACOPO	
The Miracle of St. Domenico	109
BERNARDINO DI MARIOTTO	
Madonna and Child with St. John and Angels	87
BICCI DI LORENZO	
Madonna and Child, with Saints	65
Two Saints	113
BOLTRAFFIO, GIOVANNI ANTONIO	
Madonna and Child, St. John and Figures	126
BOTTICELLI, ALESSANDRO [<i>Follower of</i>]	
Madonna and Child	119
BOUITS, DIRK [<i>School of</i>]	
Madonna and Child	33

BRUYN, BARTHOLOMÄUS [<i>Attributed to</i>]	
Portrait of a Lady	100
BUONACCORSI, PIERO	
The Holy Family	114
BUTINONE, BERNARDINO JACOBI	
Predella	58
CANALETTO [ANTONIO CANALE]	
Venetian Festival	66
COLOGNE [<i>School of</i>]	
Triptych	112
CORNEILLE DE LYON	
J. de Brissac, Maréchal de France	31
COSTA, LORENZO	
St. Sebastian	129
CRIVELLI, CARLO [<i>Follower of</i>]	
A Saintly Bishop	92
DECKER, CORNELIS GERRITSZ	
The Inn	6
DE HOOGH, PIETER [<i>Attributed to</i>]	
Interior with Figures	37
DEL MAZO [<i>Spanish school of</i>]	
Portrait of a Courtier	45
DOSSO DOSSI	
St. John	140
St. Paul	141

DOU, GERARD [<i>School of</i>]	
An Interior with Figure	4
DUTCH SCHOOL	
Landscape with Figures and Cattle	7
Portrait of a Lady	84
ENGLISH SCHOOL	
Portrait of a Gentleman	21
Portrait of a Child	22
FERRARESE SCHOOL	
Two Saints	86
FIORENZO DI LORENZO	
St. Sebastian	73
FIORI, FEDERICO [BAROCCIO] [<i>Attributed to</i>]	
Madonna and Child with St. John	55
FLEMISH SCHOOL	
Madonna and Child with St. Domenico	2
Madonna and Child	5
Triptych	34
Triptych	38
FLORENTINE SCHOOL	
Historical Scene	47
Madonna and Child with Saints	64
Madonna and Child	71
Episode from the History of St. Urbano	98
Madonna and Child	116
Madonna and Child	121
Front of a Cassone	144
Front of a Cassone	145
FRA ANGELICO [<i>Follower of</i>]	
Glory of Angels	130

FRANCESCO DI GENTILE DA FABRIANO

Madonna and Child

124

FRANCO-FLEMISH SCHOOL

The Annunciation

I

FRENCH SCHOOL

Portrait of a Lady

14

Portrait of a Lady

16

Portrait of a Lady

17

Portrait of a Nobleman

18

Portrait of a Gentleman

19

Three Holy Women

108

The Presentation at the Temple

127

The Nativity

128

GADDI, AGNOLO [*School of*]

Madonna and Child

122

GENTILE DI NICCOLÒ DA FABRIANO

Two Saints

83

GERMAN SCHOOL

Religious Allegory

13

The Mathematician

115

GHIRLANDAIO, RODOLFO DEL

Madonna and Child with St. John

89

GIOVANNI BATTISTA DA CONEGLIANO

Triptych

106

GIOVANNI DI PAOLO

The Visitation

74

GIOVANNI DI PIETRO

Madonna

51

IL SASSAFERRATO

The Nativity	91
--------------	----

ISENBRANDT, ADRIEN

Triptych	131
----------	-----

ITALIAN SCHOOL

Portrait of a Nobleman	52
------------------------	----

Madonna and Child	57
-------------------	----

Madonna and Child	68
-------------------	----

The Shepherdess	80
-----------------	----

Portrait of a Pope	95
--------------------	----

JORDAENS, JAKOB

Portrait of a Man	32
-------------------	----

JOSEPH DA CA' BARBARI

The Merchant	123
--------------	-----

KESSLER, FRANZ

Portrait of Adolphus Munster	24
------------------------------	----

Portrait of Maria Munster	25
---------------------------	----

LAWRENCE, SIR THOMAS

Marchesa Paola Castiglioni Litta	23
----------------------------------	----

LELY, SIR PETER

Portrait of a Lady	39
--------------------	----

LOMBARDIAN SCHOOL

Enthroned Madonna and Child	72
-----------------------------	----

The Annunciation	75
------------------	----

LONDONIO, FRANCESCO

Landscape with Cattle	53
-----------------------	----

Farmyard	56
----------	----

LORENZETTI, PIETRO

The Crucifixion	110
-----------------	-----

MABUSE, JEAN GOSSAERT [<i>School of</i>]	
Triptych	30
King Henry VIII	35
MACRINO D'ALBA	
Two Learned Saints	90
MAESTRO GUGHELMO	
Enthroned Madonna and Child	118
MAESTRO DI MALINES	
The Nativity	12
MANTEGNA [<i>School of Andrea</i>]	
The Resurrection	102
MASTER OF THE HALF-LENGTH FIGURE	
Portrait of a Lady Writing	103
MATTEO DI GIOVANNI	
Madonna and Child, with Saints	111
MEYER, HENDRIK	
A Village Festival	29
MIGLIARA, GIOVANNI	
Landscape	46
Landscape with Figures	48
Landscape with Figures	49
Landscape with Figures	50
MONNOYER, JEAN BAPTISTE	
Still Life	41
Still Life	42
MORONE, GIOVANNI FRANCESCO	
Madonna and Child	69

MORONI, GIOVANNI BATTISTA	[<i>Attributed to</i>]	
Portrait of a Man		54
Portrait of a Gentleman		107
Portrait of a Nobleman		134
NORTH ITALIAN SCHOOL		
Legend of Cornelia		78
PATINIR, JOACHIM D.		
St. Francis in Prayer		3
PERUZZI, BALDASSARE	[<i>In the Manner of</i>]	
The Legend of Traiano		97
PIAZZA, ALBERTINO AND MARTINO		
Triptych		133
PISA	[<i>School of</i>]	
Enthroned Madonna, Child and Saints		70
PONTORMO, JACOPO		
Judgment of a Martyr		82
RAOUX, JEAN		
The Lecture		40
RAPHAEL SANZIO	[<i>Follower of</i>]	
The Annunciation		120
ROELOF DE VRIES		
Landscape with Figures		94
ROMNEY, GEORGE		
Portrait of a Lady		20
SIENESE SCHOOL		
Madonna and Child, with Angels		93

SOGGI, NICCOLÒ	
Story of Saint Oliva	135
Story of Saint Oliva	136
SPANISH SCHOOL	
A Franciscan Friar	43
Portrait of a Lady	44
SUSTERMAN [School of]	
Portrait of a Nobleman	15
TIEPOLO, GIOVANNI BATTISTA	
Communion of a Saint	60
TINTORETTO [JACOPO ROBUSTI]	
The Miracle of St. Mark	59
Portrait of a Nobleman	61
A Venetian Doge	132
TITIAN [TIZIANO VECELLI]	
Portrait of a Warrior	117
Madonna and Child with Saints	125
TOURNIÈRES, ROBERT	
Le Régent et Mme. de Parabère	27
TUSCAN SCHOOL	
Madonna and Child	79
Madonna and Child with Saints	139
UMBRIAN SCHOOL	
The Crucifixion	81
VAN BLOEMEN, PIETER	
The Encampment	10
VAN DER MEULEN, ADAM FRANS	
Battle Scene	11

VAN DER NEER, AERT	
Moonlit Scene	9
VAN DE VELDE, ADRIAEN	
Pastoral	36
VAN DER LEEUW, PIETER	
Landscape with Figure and Cattle	8
VAN DYCK, SIR ANTHONY	
Baron Wanderford [?]	26
VAN DYCK, SIR ANTHONY [<i>Attributed to</i>]	
Lady Charlemont	28
VENETIAN SCHOOL	
The Shepherd	67
Portrait of a Boy	88
Diptych	138
Polyptych	142
Diptych	143
VERONESE, PAOLO	
Portrait of a Lady, with Youth and Cupidon	63
VERONESE SCHOOL	
Madonna and Child	76
Adoration of the Magi	77
VIVARINI, ANTONIO	
A Saintly Bishop	96
ZURBARAN, FRANCISCO	
Interior with Figures	137

APPRAISALS FOR
UNITED STATES & STATE TAX
INSURANCE & OTHER PURPOSES
CATALOGUES OF PRIVATE
COLLECTIONS



THE American Art Association, Inc. will furnish appraisements, made by experts under its direct supervision, of art and literary property and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes.

¶ The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced sales' catalogues of the Association. ¶ Upon request the Association will furnish the names of many trust and insurance companies, executors, administrators, trustees, attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

AMERICAN ART ASSOCIATION • INC
Madison Avenue at 57th Street
NEW YORK

COMPOSITION, PRESSWORK
AND BINDING BY





